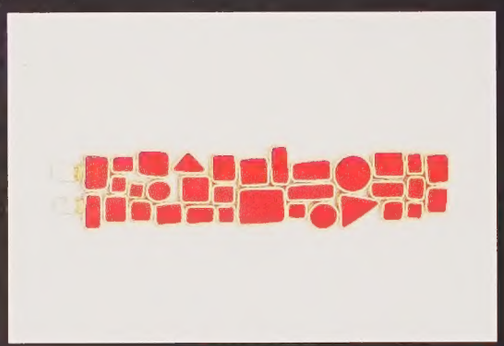
Metalsmith

Spring 1995 Volume 15 Number 2 $7.00 USA $8.50 Canada

SUSAN CUMMINS GALLERY

12 MILLER AVENUE MILL VALLEY CA 94941
TEL 415 383 1512 FAX 415 383 0244



APRIL EXHIBITION

JOHN IVERSEN

"COLOR FIELDS"

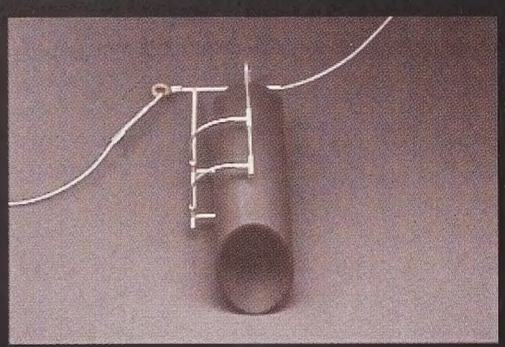
ENAMEL JEWELRY

MAY EXHIBITION

KRANITZKY AND OVERSTREET

"SERENDIPITY"

BROOCHES



JUNE EXHIBITION

ZBIGNIEW CHOJNACKI

"MATERIALISTIC CONSTRUCTIVISM"

JEWELRY AND CONSTRUCTIONS

HELEN DRUTT

HELEN DRUTT GALLERY / PHILADELPHIA

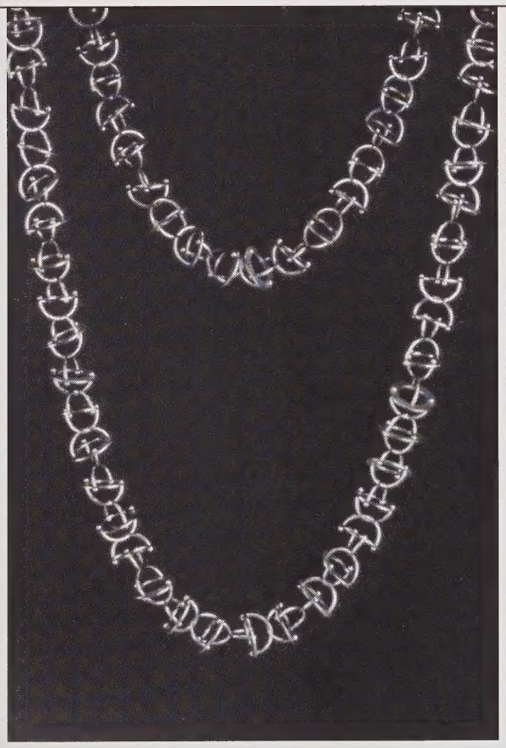
Georg Dobler
+

Gijs Bakker
Jamie Bennett
Manfred Bischoff
Peter Chang
Pierre Cavalan
Claire Dinsmore
Elizabeth Garrison
Thomas Gentille
Betsy King
Rena Koopman
Robin Kranitzky/
Kim Overstreet
Carlier Makigawa
Bruno Martinazzi
Bruce Metcalf
Breon O'Casey
Judy Onofrio
Pavel Opocensky
Deganit Schocken
Joyce Scott
Helen Shirk
Olaf Skoogfors
Robert Smit
J. Fred Woell
Tone Vigeland

Brooch, 1991; Steelwire, Black, Chrome

EXHIBITING AT SOFA MIAMI 1995
MARCH 9 - 12, 1995

POSTAL ADDRESS: 2222 RITTENHOUSE SQUARE, PHILADELPHIA, PA 19103-5505
(1-215) 735-1625; FAX (1-215) 732-1382



NECKPIECE 18K GOLD, OXIDIZED-SILVER

MARTINA WINDELS • MAY, 1995

SCULPTURE TO WEAR

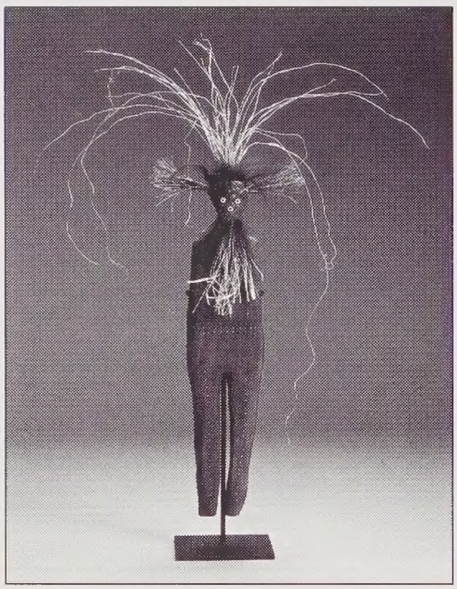
9638 BRIGHTON WAY, BEVERLY HILLS, CA 90210
310•271•2542

CAROLYN MORRIS BACH

SEA NYMPH BROOCH/PENDANT

CONCEPTS

P.O. Box 301
Sixth and Mission Streets, Carmel, CA 93921
408-624-0661 FAX 408-625-8684



J. COTTER GALLERY

THE GOLD AND SILVERSMITH OF VAIL

234 Wall Street / Vail CO 81657 (303) 476-3131

CONTEMPORARY JEWELRY & FINE ART
Since 1970

APRIL 1995

WEARING AN OPINION:
HUMOR AND COMMENT IN JEWELRY
WAYNE HAMMER
VAN LEBUS
NANCY WORDEN

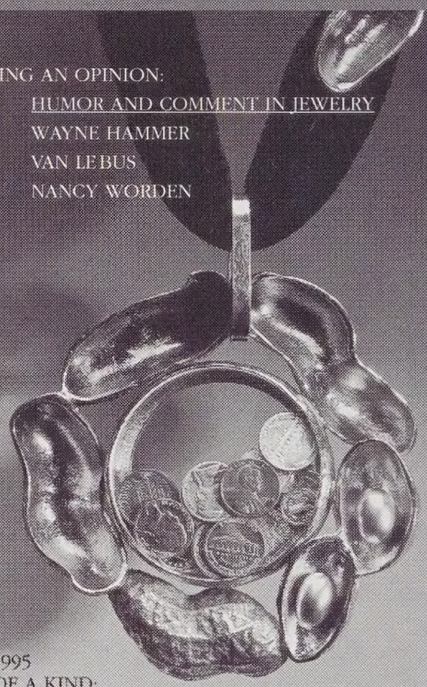


Photo: NANCY WORDEN • 1994 • Pendant • "Working for Peanuts"
18K gold, sterling, watch crystals, pearls, velvet
Photograph by Lynn Hamrick Graphics: JR•R, epc

MAY 1995
ONE OF A KIND:
AMERICAN ART JEWELRY TODAY
Current works from artists featured in a book of the same title by Susan Lewin.

JOANNE RAPP GALLERY
THE HAND AND THE SPIRIT
TELEPHONE: (602) 949-1262 FAX: (602) 949-6050
4222 NORTH MARSHALL WAY, SCOTTSDALE, ARIZONA 85251

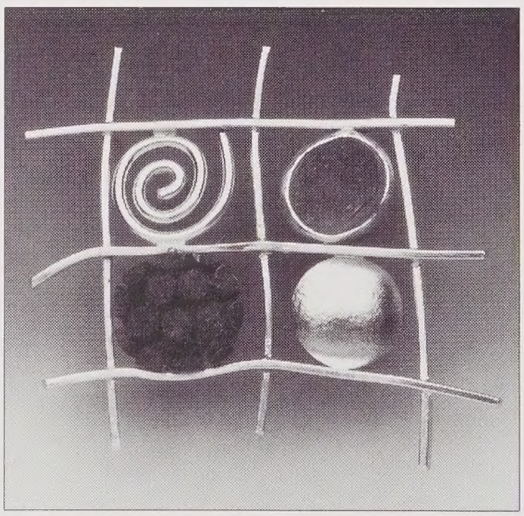


Photo: R. Bruhn

Sydney Lynch, Tic Tac Toe Pin, Sterling, 22K, Copper, Drusy Quartz

de novo fine contemporary jewelry

250 University Avenue
Palo Alto, CA 94301
415.327.1256

CREATIVE METALSMITHS

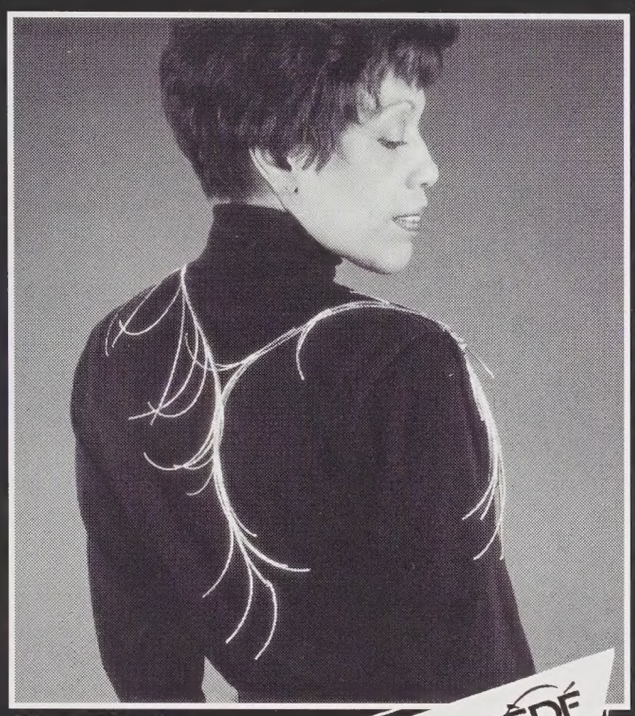
STEPHEN WALKER
MAY 1-27

NEW WORK FEATURED AT CREATIVE METALSMITHS

Susie Chin
Andrew Cooperman
Wren Henderson
Cathy Holt
Don H. Johnson
Peggy Johnson
Mary Krimendahl
Betty Helen Longhi
Christine Lux
Kim Maitland
Barbara McFadyen
Steve Midgett
John Podlipec
Roger Rimel
Mary Rogers
Stephen Walker
Craig Zweifel

AN ALL METALS
GALLERY
ESTABLISHED 1978

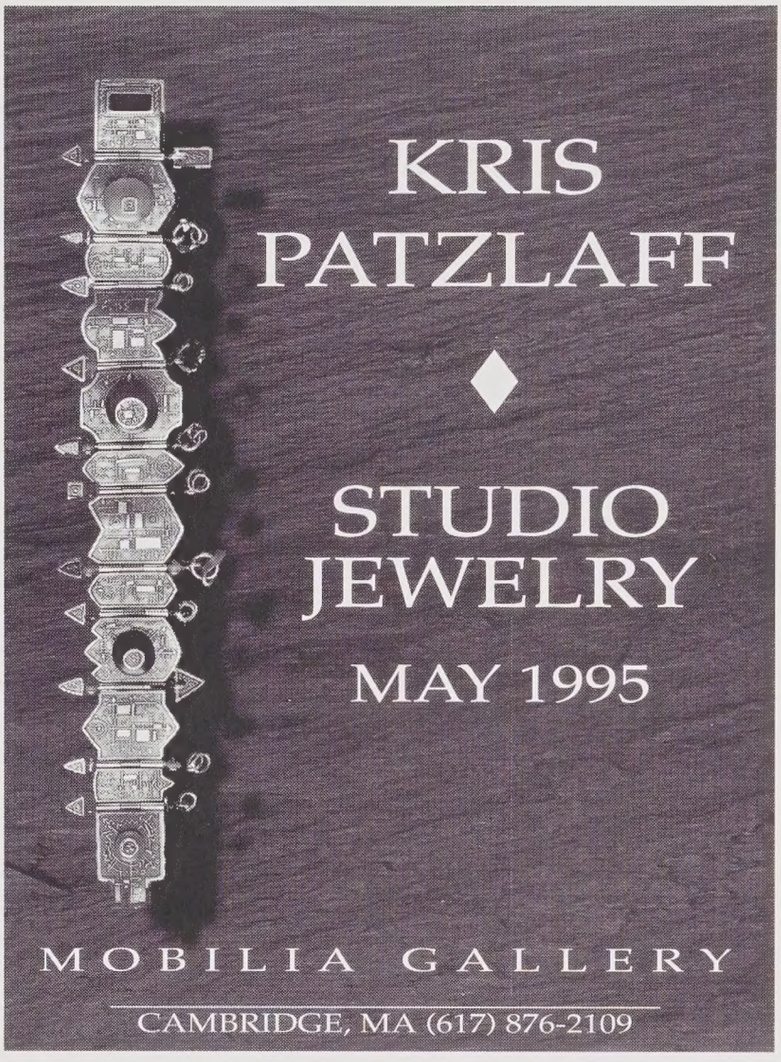
117 E. Franklin St.
Chapel Hill, NC 27514
919 967 2037



Flora Book
"Willow"
Sterling Silver and Nylon

FACÉRÉ JEWELRY ART

City Center
1420 5th Ave.
Seattle, Wash.
(206) 642-6768



Miller Gallery

Almost 10 years after we began exhibiting sculpture in glass and mixed media, we have expanded our focus to include **fine contemporary jewelry.**

First - a successful exhibition of jewelry at SOFA '94 in Chicago.
Next - an invitational jewelry exhibition in the gallery in December '94.
Then - an exhibit of 15 jewelers at SOFA '95 in Miami
Now - selected jewelers featured each month along with our sculpture exhibitions.

We'd like to thank the artists who have shown or will show with us in Chicago, Miami or New York.

Deborah Aguado
Alexandra Bahlmann
Roz Balkin
Colette
Jum Cotter
Giselle Courtney
Chris Darway
Anemie De Corte
Beth Forman
Donald Friedlich
Susan Hamlet
Douglas Harning
Dan & Daniela Imre
Enid Kaplan
Nikolaus Kirchner
Charon Kranson
Micki Lippe
Katrin Lucas
Linda MacNeil
Alexandris Mosely
D.X. Ross
Gayle Saunders
Didi Suydam
Patricia Telesco
Kiwan Wang
Martina Widels
J. Fred Woell

560 Broadway SOHO New York 10012
Telephone: (212)

Metalsmith

THE JOURNAL OF THE SOCIETY
OF NORTH AMERICAN GOLDSMITHS

Editor: Frank C. Lewis
Graphic Designer: Richard Mehl
Assistant Graphic Designer: Theresa Mezebish
Circulation and Advertising: Bob Mitchell
Advertising Layout: Robert Fleury
Production Coordinator: Samuel Shaw

Society of North America Goldsmiths
President: Tim McCreight
President Elect: Billie Jean Theide
Treasurer: Walter Soellner
Secretary: Patricia Nelson
Board Members: Megan Corwin, Betsy Douglas, Tom Muir, Patricia Nelson, Susan Sarantos, Samuel Shaw, Donald Stuart
Editorial Advisory Committee: Glenda Arentzen, Megan Corwin, Donald Friedlich, Beverly Penn, Bruce Metcalf

Metalsmith is published quarterly by the Society of North American Goldsmiths [SNAG], a nonprofit organization, 5009 Londonderry Drive, Tampa, FL 33647.
The Society of North American Goldsmiths, its staff, directors, officers and members, and Metalsmith magazine specifically disclaim any responsibility or liability for damages or injuries as a result of any construction, design, use, manufacture or other activity undertaken as a result of the use or application of information contained in any Metalsmith article.

Annual subscription
to Metalsmith [4 issues plus special issue]:
$26 United States; $33 Canada; $38 Foreign

SNAG annual Membership rates,
which include a subscription to Metalsmith:
$55 General and Institutions; $65 Canada, $68 Foreign;
Students may subtract $15 from above rates.

For information on membership, subscriptions, advertising, and additional copies, contact:
Bob Mitchell, SNAG
5009 Londonderry Drive, Tampa, FL 33647
Telephone [813] 977-5326, FAX [813] 977-8462

Claims for missing issues are accepted only if received within three months.

Address editorial material to:
Frank C. Lewis, Editor
2755 North Murray Avenue
Milwaukee, WI 53211
Telephone [414] 332-6375, FAX [414] 332-6837
Unsolicited manuscripts and photos will be handled with care, but the magazine assumes no responsibility for them. All material must be accompanied by a self-addressed, stamped envelope. The opinions expressed in Metalsmith are those of the authors and do not necessarily represent those of the directors of SNAG or the staff of Metalsmith.

Metalsmith is indexed in Art Index; on-line [computer] indexing is available through Wilsonline, 950 University Ave., Bronx, NY 10452; Metalsmith is indexed biennially in the Winter issue.

The full text of Metalsmith is also available in the electronic versions of Art Index.

National newsstand distribution: Eastern News Distributors, 250 West 55th Street, New York, NY 10019

Contents copyright © SNAG.
Metalsmith may not be reproduced in any manner or form without written permission.

ISSN 0270-1146

Third class postage permit at Birmingham, Alabama, and additional mailing offices.
Postmaster: Send address changes to Metalsmith, 5009 Londonderry Drive, Tampa, FL 33647

Printed by Ebsco Media, Birmingham, Alabama, USA

After the holiday season I always find myself thinking about the role of jewelry as gift, the idea that a bracelet or a necklace, for instance, expensive or inexpensive, takes on a meaning or significance often apart from the value of its materials, the quality of its craft, or even the narrative or meaning intended by the creator. The object comes to embody something more than its "material" and "aesthetic" value. I know many people who wear jewelry, sometimes even costume jewelry, because it has become a reminder of a loved one, or of an event which was a milestone in their life. And frequently the longer the piece is owned and the more it becomes worn the more valuable it becomes to a wearer who can well afford something much more expensive, better designed, or custom made.

Additionally, I have noticed that, even with individuals who concern themselves with beauty and aesthetics, certain objects are held dear in spite of their ungainliness and lack of beauty. This is a very different attitude from that embraced by people who cherish awkwardness and ugliness in works of art because those characteristics somehow represent an honesty and integrity of vision. It is also different from the conventional strategies of the contemporary avant-garde, whose practitioners and supporters intentionally wish to undermine convention and established taste. Heirloom and keepsake jewelry do not have to be ugly or out of fashion, in fact much of it is quite beautiful and expensive, but there is probably an equal amount that most of us would gladly overlook in a display case.

There are those who collect kitsch and gauche pieces seeking in them an understanding of that particular style, an activity that can both broaden conventional notions of beauty and can also become a campy, ironic hipness. There are also those who will acknowledge a certain kitschiness in Grandma's cheap engagement ring, or Great Uncle Irving's pocket watch. Yet often that acknowledgment seems to be a kind of psychological protection for, when pressed, these individuals admit to cherishing the object not for its chic ugliness but for its extrinsic value as a keepsake or a souvenir, some tenuous connection to their past, their family, or simply their humanity.

Many metalsmiths discount, or are embarrassed by this kind of sentimentality. They see it as a distraction or corruption of the "true" value of their art. Some jewelers suggest that if metalsmiths and magazines like this one were to properly educate the masses, then these naive consumers would not settle for "bad" keepsakes and insist on quality, and the expressions of true creative genius, which, of course, only trained jewelers and metalsmiths can offer. Still others suggest that people who collect jewelry or give it away as gifts and keepsakes should recognize that a heirloom of less than precious metals and fine gem stones is an ersatz heirloom, a cheap substitute, as if precious memories can only reside in equally precious materials.

Maybe we distrust sentiment, particularly sentiment in jewelry, because we can neither define it, teach it, nor replicate it. (We surely use it in our sales pitches.) As an editor I have yet to see an article about sentiment, though my desk is inundated with theoretical and informative discussions about beauty, craftspersonship, and the value of materials. I normally do not use this space to solicit, but I would like to see what others out there are thinking about this. Can we discuss what seems to me to be a significant aspect of our history, even when that discussion will not necessarily lead to increased sales, tenure points, or more productive techniques?

– FCL

Contents

Spring 1995
Volume 15 Number 2

Departments

Editorial 4

Letters 6

Book Review 55
Ettagale Blauer

Above
Myra Mimlitsch Gray
Encased Teapot, 1991
silver, copper 3 x 6 x 4"
See page 46

Cover
Karl Drerup
Bowl with Blue Mask Design
enamel on copper
approximately 12" diameter
Courtesy of The Currier Gallery of Art, Manchester, NH
Gift from the collection of
Elizabeth and Maurice Sunderland

Features

Alberto Alessi: Creating a New Metals Order 16
Susan Ewing and Gerardo Brown-Manrique

Karl Drerup: American Enamelist 30
Jane L. Port

Beyond Tradition: The Silver of Bernadette Rodríguez-Caraveo 36
Patricia Harris and David Lyon

Reviews

The Effects of Good Chemistry – Metalwork by Lynn Whitford 44
by Annette Mahler

Myra Mimlitsch Gray 46
by Margo Mensing

Searchings in Metal: Robin Martin 47
by Patricia Wheeler

The Royal Tombs of Sipan 48
by Clare Kunny

Contemporary Metals + Jewelry x 11 50
by Alex Wolf

Ann Orr: Silversmith, Goldsmith, and Enamelist 51
by Rob Jackson

One-Of-A-Kind: Art Jewelry Today 52
by Jan Baum

Enid Kaplan: Suspensi Spiritus 54
by Kelly Mitchell

Letters

Dear Editor:

If time allowed I would address Bruce Metcalf's characterization of the Metal program at New Paltz thoroughly. It is unnerving and unexpected to have someone seemingly in authority defining my agenda publicly, be it a positive or negative description, without talking to me first, or perhaps responding to a public statement I may have made as a pedagogical position. So, briefly, let me address a few issues Bruce felt the need to give voice to in his "Recent Sightings".

First, on personal engagement; let me assure Bruce that the irrevocably personal has not been exorcised from our students by either Myra Mimlitch-Gray or me. I submit to the personal as inevitably intertwined in the act of making art. It will emerge with confidence and become a determinant regardless of any ideological considerations a program might expect of a student. At any rate I have serious questions regarding the strategy of encouraging the personal as a grounding force in developing or defining a field of study, art or otherwise. Perhaps another time.

Bruce suggests that a "sizable minority" of the students were thoroughly confused when asked to confront what we see as the responsibilities of making. The vast majority of students Bruce critiqued were first year graduates; by definition, they were confused. I have found it rare to have a new student in graduate studies able to present a theoretical argument for why and what they make. Even if they have been asked to think; to understand and articulate are separate enterprises, which do not come without pain and confusion. We clearly expect graduates and some undergraduates to eventually negotiate the terrain of both strategic and intuitive thinking. If we encourage students to consider work "about" Craft, it is calculated to offset the lack of value students place on the aesthetic and cultural consequence of the enriched objects of their field. It is arrogant to believe one's self is more important than the cup or the brooch. I don't believe this is a "spreading" trend, as Bruce suggests. The tension between the forces that determine an age and our ability to understand and shape those forces is a modern principle. As Mies van der Rohe suggests our concern should be to understand the abstract and the concrete, the Zeitgeist and the brick. This is not a strategy for success or acceptance. We are interested in the language of our field, because it is a living interactive system, which makes us think and act on questions which are raised.

If the students working "sculpturally" at New Paltz are doing work which is tangential to Sculpture or Craft it is the result of their inquiry, not an attempt to please or displease any institution. Neither Myra nor I are interested in work which is or wishes to be the centering point of either field. We do make it clear, however, that Craft has historically had affairs with both art and design. If you are going to deal with Craft and sculptural issues, you should understand the ways and means of Sculpture. Far too often, in our field, work which claims sculptural territory, uses Design strategies in making; this undermines the culture of Craft and the believability of the object in the maker's intended context.

We are proposing Craft as situated with art and culture; this is not for everyone, but it is where we are engaged and what we have confidence in. If a philosophy emerges out of our community it will arise from the sense of achieving a reality that is principled. Our students are expected to take responsibility for where (Craft in this case) and what they make. While there must be standards of engagement, we do not believe in rigid ideological truths, as Bruce suggests. Object as subject is no promise of truth in making, nor salvation in thinking. It is an agitation of the object's location. This simply says we are not going to leave this object alone; we will probe it, we will speculate on its structure, we will interpret.

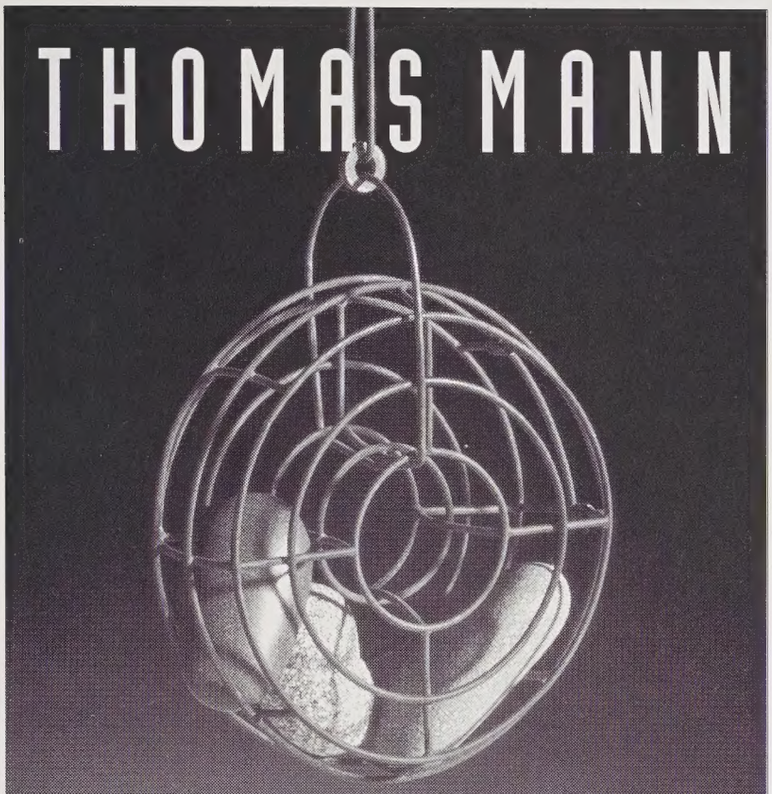
If we do not first understand how to interpret our objects, to understand how they function, we will not understand them as significant markers and then vehicles for any number of other rigorous agendas, from the profoundly utilitarian to the irreverently beautiful.

This process is very demanding of a student and at times even bewildering. But it is never inappropriate to expect a graduate student to work at having an understanding of theory and its inevitable application to practice. We are advocates of a profession; therefore, intelligent, informed decision making is employed as a guidance system for talent; leaving them alone or pressing the personal is simply lazy teaching. It may not come easy and at times the student may sound like "hot air", the work may be "lackluster" and even didactic. In time, however, those that make the effort, and are willing to gamble will get it, raising the level and the stakes. (no pun intended)

Most unfortunately, but expectedly, there exists the conservative instinct or educated prejudice against the concept that the miracle of art is a result of thinking. I've given up on them and that; there is simply not enough time. My students know I regard input as much as output; if the work falters, and the idea falters, and the explanation falters, but they can still wake up asking questions, there is progress, which is commendable. I suggest Bruce engage students who have finished our program just recently: Kim Cridler, Heather White, Carolanne Patterson, Susan Koons, or Johnathan Wahl as graduates, Craig Calhoon and Mary Preston as undergraduates. They, along with most others have a confidence and commitment which is genuine. Their work is refined, spirited and clear; it operates at a physical and intellectual level, if not with maturity, to anyone in the business. A little prideful indulgence, please excuse me.

continued on page 56

THOMAS MANN

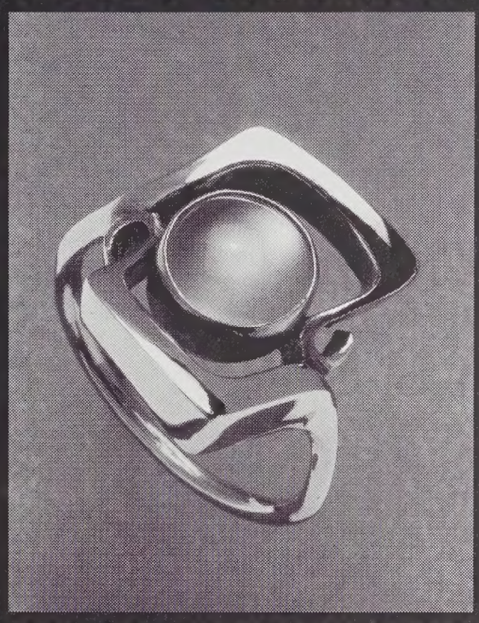


rusted steel cage series

GALLERY I/O

1812 MAGAZINE • NEW ORLEANS, LA • 70130 • 504.581.2113
829 ROYAL • NEW ORLEANS, LA • 70116 • 504.523.5041

POLLY STEHMAN



RING, 14K, BURMESE MOONSTONE

atypic GALLERY

333WEST
BROWN DEER RD.
MILWAUKEE
WISCONSIN 53217
414 351 0333

A shared experience

Here the metalsmith can assume an identity
within one's discipline and
relate that study to a greater art context

To challenge ideals

CRANBROOK Graduate Studies in

Metalsmithing

Gary S. Griffin
Artist in Residence
Head of Metalsmithing

For Information:

Office of the Registrar
Cranbrook Academy of Art
1221 N. Woodward Avenue Box 801
Bloomfield Hills, MI 48303-0801
810 645-3329

JAN FORKERT

Wearable Wildflower Collar
Silver 12 3/4" Long X 7 1/2" Wide

CREATIVITY

ASSISTED BY
A BONNY DOON PRESS
For Information, Call
800-995-9962

C. BAUER
STUDIO, INC.

Gold and Silver Granulation,
Chain Making and Stone Setting,
in the Classical Tradition

Summer Intensives 1995
July 24 - 28
July 31 - Aug 4
Aug 7 - 11
Aug 14 - 18
Aug 21 - 25

Classes Limited to 10 Students
Individual Instruction
by Cecelia Bauer
on All Levels of Proficiency

Call 212/643-8913 or write to:
C. BAUER STUDIO, INC.
214 West 29th Street
New York, New York 10001

ROB PEACOCK

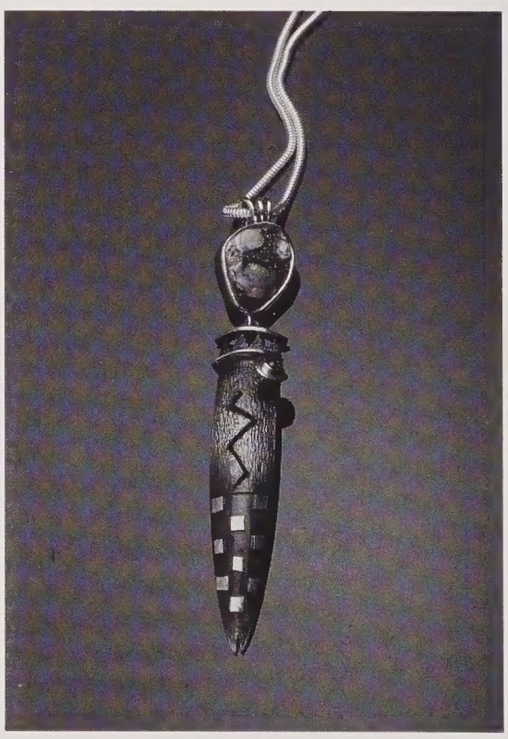
NEW WORKS IN METAL

ATMOSPHERE
MARCH 30 – APRIL 28
81 GREEN STREET, NY, NY

RAGAZZI'S FLYING SHUTTLE
JUNE 1– JULY 5
607 FIRST ST., SEATTLE, WA

SIDE STREET GALLERY
JULY 15 – AUGUST 19
17 ROCKY NECK AVE., GLOUCESTER, MA

GOOD GOODS
AUGUST 25 – SEPTEMBER 30
106 MASON ST., SAUGATUCK, MI



Ring, 22kt, S/S, Basalt, Amethyst

SAM SHAW

APRIL 1 - MAY 15, 1995

THE WORKS GALLERY

319 SOUTH ST. PHILADELPHIA , PA 19147

215·922·7775

Jocelyn Chateauvert

"Fluff" Necklace, sterling silver, abaca paper

OBJECTS OF DESIRE

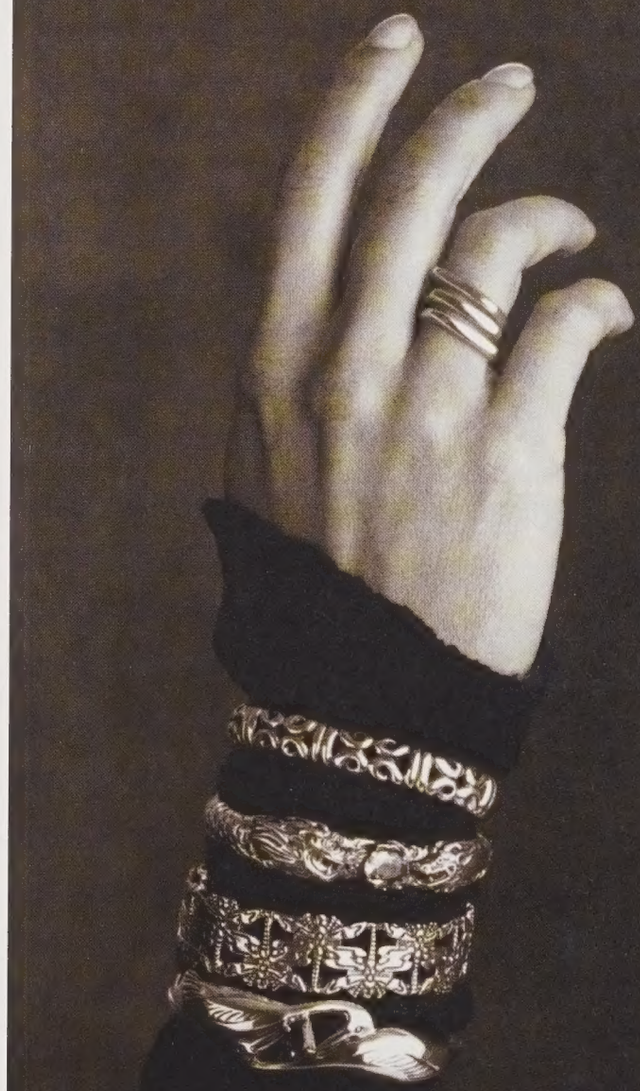
1370 Bardstown Road

Louisville, Kentucky 40205

502.454.5707

GANADAN™

Precious Metal Accessories



Catalogue on request

P.O. Box 410021,

San Francisco, CA 94141-0021

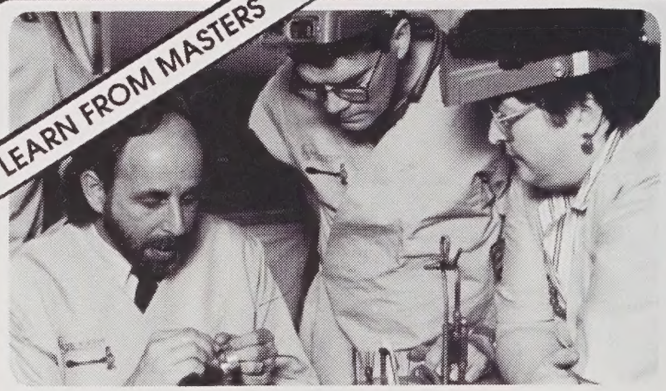
Tel. 415.285.7437, FAX 415.285.4390

Craft Your Way To A BFA

Now you can earn your Bachelor of Fine Arts or 3-Year Certificate in Crafts at the nation's only art college devoted solely to the crafts. Call today for a free catalog.
1-800-390-0632.

OREGON SCHOOL OF ARTS & CRAFTS
8245 SW BARNES ROAD
PORTLAND, OR 97225
PHONE 503 297-5544

Book Arts · Ceramics · Drawing · Fibers · Metal · Wood



Short Intensive Classes For Working Professionals and Serious Beginners

Jewelry Repair • Goldsmithing • Metalsmithing
Rendering • Jewelry Desigh • Wax Techniques
Anticlastic Forming • Gold Granulation
Finishing Techniques • Hand Engraving • Casting
Mokume Gane • Marketing Designer Jewelry
Diamond Grading • Gemology • Mold Making
Stone Setting • Pave • Polishing Techniques

REVERE ACADEMY
OF JEWELRY ARTS
760 Market Street · Suite 900
San Francisco CA · 94102
415/391-4179

DUNCONOR WORKSHOPS

SUMMER '95

July 17-21 Forming Methods - Marble/Metal
July 24-28 Surface Embellishment - The Zen of Metal
July 31 - August 4 Metalworking Symposium
August 7-11 Wind and Sky - Jewelry Fabrication

- Master Goldsmith Harold O'Connor welcomes invites to conduct workshops at art centers and universities.
- Can't get away to a workshop? Mr. O'Connor is able to conduct semi-private workshops in your own studio.

Write to: Harold O'Connor
P.O. Box 416
Salida, CO 81201
Tel: 719-539-7519

ARROWMONT
School of Arts and Crafts

50

1994-1995

P.O. Box 567 • Gatlinburg, TN 37738
(615) 436-5860 • FAX (615) 430-4101

One and Two Week Workshops

JUNE 5 - AUGUST 11, 1995

METAL - Betty Helen Longhi, Martha Glowacki, Beverly Penn, Allen Burton Thompson, Matthew Hollern, Komelia Okim, Susan Hamlet, David Pimentel, Linda Threadgill/**ENAMEL** - Bill Helwig, Sarah Perdins, Harlan Butt, Gretchen Goss/**CERAMICS/STONE CARVING/WOODTURNING/FIBER-FABRIC/ BASKETRY/FAUX FINISHES/PHOTOGRAPHY/PAPERMAKING/ DRAWING/PAINTING**

Graduate/undergraduate credit
Assistantships/scholarships
Residency program
Elderhostel
Year-round gallery exhibition program

Equal opportunity institution

Spotlight'95

American Crafts Council Southeast Exhibition

MUSEUM OF FINE ARTS • ST. PETERSBURG, FLORIDA
DEADLINE FOR ENTRY: JULY 1, 1995

Conference'95

American Crafts Council Southeast Assembly

BRINGING BACK THE SOUL: OUR MATERIAL CULTURE
OCTOBER 5 - 8, 1995

FOR MORE INFORMATION, SEND #10 SASE TO:
FLORIDA CRAFTSMEN, INC.
237 - 2nd Ave., S., St. Petersburg, FL 33701
813/821-7391

COURSES
WORKSHOPS
VISITING ARTISTS
COLLABORATIONS
LECTURES
PERFORMANCES

SOUTH WEST CRAFT CENTER

CERAMICS
FIBERS
METALS
PAPERMAKING
PHOTOGRAPHY
SURFACE DESIGN

METALS STUDIO
SPRING 1995

VISITING ARTISTS & WORKSHOPS

ROBERT EBENDORF
Amulets & Talismans
RAE FRIEDMAN
Glass Beadmaking
THOMAS HERMAN
Stone Carving for Jewelry

COURSES

BASIC JEWELRY SKILLS
STONE INLAY
BASIC LAPIDARY/CABOCHON FASHIONING
SCULPTURAL DESIGNS IN METAL
BASIC BEAD STRINGING
DESIGNING BEADED FASHION ACCESSORIES
INTERMEDIATE BEAD STRINGING
ADVANCED METALS/STUDIO PROJECTS

• *Please call or write for a FREE brochure*

300 AUGUSTA • SAN ANTONIO, TEXAS 78205 • 210/224-1848

Come join a 7,000 year history of metal smiths

by learning to work metal with a hammer!

Silver Pitcher, "Award of Merit" in *California Works, 1994*

Create striking designs with graceful shifts in form. Achieve dynamic or subtle elements for expressive forms that reflect the skill of the maker.

da Silva's METAL DESIGN STUDIO offers a variety of classes, workshops and lectures that will provide an opportunity to expand and enhance your abilities to explore the possibilities in metalsmithing.

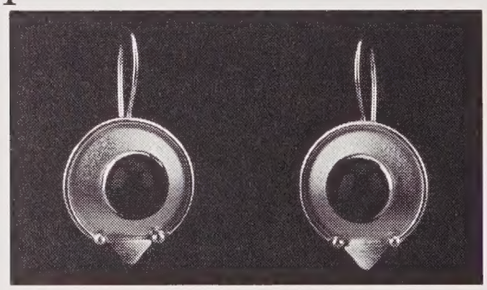
1995 WORKSHOPS WILL INCLUDE

Deborah Losier Kent Raible Kris Patslaff
Bob Coogan Jack da Silva

da Silva's METAL DESIGN STUDIO

2201 - C East 18th St.
Antioch, CA 94509
510-777-1251

Shape a Career in Metals



Vermeil & Black Onyx Earrings by K. Curtis

Teaching American Crafts since 1856

Two-Year Certificate Program
& B.A. in Crafts
Residency Program
Summer Workshops

Full-Time MFA & Visiting Metals Faculty
Metalsmithing Casting Colored Metals Stonesetting
Fabrication Techiques Advanced Casting Enameling
Seminars Business Photography and More. . .

Call or write for registration information
508-753-8183

Mastercard Worcester Center for Crafts VISA

25 Sagamore Rd., Worcester, MA 01605

1995 METAL at HAYSTACK

Sharon Church • Charles Crowley
Michael Good • Gretchen Goss
Brent Kington • Lisa Norton
Peter Ross • David Watkins

1995 two and three week Summer Sessions,
June 4 thru September 1.
Brochure available by writing
Haystack Mountain School of Crafts,
Box 518M, Deer Isle, ME 04627,
or by calling (207) 348-2306.

Tennessee Technological University

APPALACHIAN CENTER FOR CRAFTS

Degree & Non Degree Programs - Visiting Artists - Workshops

Summer Workshops - 1995

June 5-9
Bladesmithing/Jim Batson

Casting/Theresa Lovering-Brown

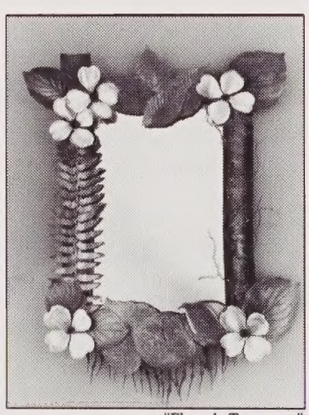
June 12-16
Forge Welding For The Blacksmith/Rick Smith

New Mexico's Popular Tinsmithing/Theresa Lovering-Brown

July 10-14
Copper Weathervanes/ Jim Cooper

Cold Connected Jewelry As An Art Form: Ideas,Image and Surface Embellishment/David LaPlantz

July 17-21
Quick Vessels/Bob Coogan



"Flora de Tennessee"
Theresa Lovering-Brown
photo credit: John Lucas

ACC, 1560 Craft Center Drive,Smithville, TN 37166 / 615/597-6801

Master Artist Workshops

NATIVE AMERICAN SILVERSMITHING

Contemporary Inlay Technique Workshop Richard Tsosie

TRADITIONAL NAVAJO SILVER BEAD MAKING
Navajo artist Debbie Silversmith • July 16 - 21

CONTEMPORARY INLAY TECHNIQUE
Navajo artist Richard Tsosie • July 23 - 28

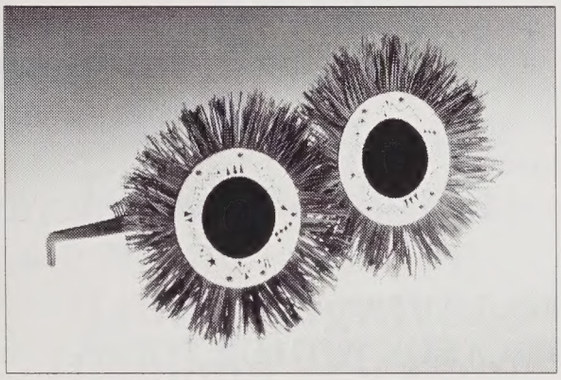
OVERLAY TECHNIQUE
Hopi artist Michael Kabotie • July 30 - August 4

Other one week courses offered in traditional and contemporary Native American art and culture

ISOMATA *For information & free catalog, contact*
Idyllwild School of Music and the Arts
P.O. Box 38, Idyllwild, CA 92549 • **(909) 659-2171 ext. 371**

Audio-visual Library

"OP ART": Eyeglasses by Jewelers



Tami Dean, "Zatchoo"
Bronze, sterling silver, copper, brass 14K gold, mirror, raffia, rubber

The SNAG Audio/visual Library is updating and expanding its slide collection.
We would like to add slide reproductions of the works of members who have not previously been included in the collection.
Please write or call for information.

For a list of available slide packets,audio/visual materials and rental rates, contact:

Alan Mette / Billie Theide
SNAG Audio/visual Library
School of Art & Design
408 East Peabody Drive
University of Illinois
Champaign, IL 61820

PHONE (217) 333-1725

JEWELRY ARTS INSTITUTE

Bessie Jamieson, President
Robert M. Kulicke, Consultant

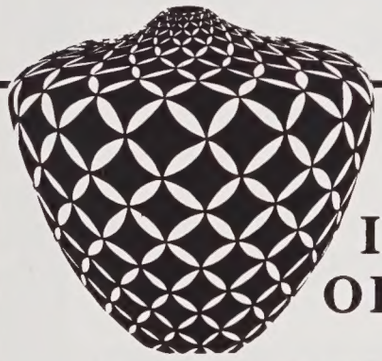
Instruction in
CLASSICAL JEWELRY TECHNIQUES

Ancient granulation in silver and gold, Chainmaking, Lapidary and Classical Settings, Byzantine and Modern Enameling.

Summer Intensives 1995
July 3-7, 10-14, 17-21 and 24-28
Classes Are Held All Year Round

Call 212-362-8633 or write to

JEWELRY ARTS INSTITUTE
2231 Broadway
New York, NY 10024



TAOS INSTITUTE OF ARTS

'95 CLASS SCHEDULE

- ***Beginning Jewelry*** *- June 26-30*
  Marilyn Nicholson
- ***Intermediate Jewelry*** *- July 3 - 7*
  Marilyn Nicholson
- ***Creative Techniques*** *- July 10 - 14*
  Phil Poirier
- ***Design in Enamel*** *- August 7 - 11*
  Randall Gunther
- ***Taos Landscape Design*** *- August 14 - 18*
  Harold O'Connor
- ***Native American Jewelry*** *- September 4 - 8*
  Southwest Native American Teacher

Week-long, college-credited workshops

Call or write for a free brochure of these and our 60 other classes in Painting, Clay, Fibers, Writing, Photography, History and Sculpture.

5280 NDCBU - Taos, NM 87571 - (505)758-2793

MIAMI JEWELRY INSTITUTE

5 and 10-day Courses

Introductory Jewelry
Basic Stone Setting
Jewelry Repair
Wax Techniques/Casting
Practical Gemology
Gemstone/Jewelry Appraisal

3 & 6 Month Jewelry Manufacturing Program

3 & 6 Month Jewelry Design Program

Write or call for Catalog

Miami Jewelry Institute
The Bakehouse Art Complex
561 N.W 32nd Street Miami FL 33127

(305) 573-5707

PENLAND

SUMMER SESSION 1995
June – September
One & Two Week Courses

METALS
Arlene Fisch, Thomas Mann, Richard Mawdsley, Joe Wood, Robert Ebendorf & Sandy Zilker, Heiki Seppa, John Cogswell, Robert Dancik, Mary Ann Scherr & Marcia Lewis, Rob Jackson, Tom McCarthy, Fred Fenster, and Myra Mimlitch Gray.

IRON & SCULPTURE
Doug Wilson, John Medwedef, Hoss Haley, Rick Smith, Elizabeth Brim, Peter Parkinson, Phillip Baldwin & Dan Maragni

SPRING, 1995
March 13–May 5

Noellynn Pepos
Metals Techniques: Alternative Media

PENLAND IRON SYMPOSIUM
September, 1995
With Richard Wattenmaker, Albert Paley and Jim Wallace

Please call for more information.

Penland School of Crafts
Penland NC 28765
704 765-2359

The New Jewelry Center at the
MARYLAND INSTITUTE, COLLEGE OF ART

FIVE-DAY SUMMER INTENSIVE WORKSHOPS

June 21-25, 1995
ADVANCED HOLLOW CONSTRUCTION
Shana Kroiz

July 5-9, 1995
FABRICATION WITH DIE FORMS
Lucy L. Stewart

Graduate/Undergraduate Credit

For more information call or write:
MARYLAND INSTITUTE, COLLEGE OF ART
Continuing Studies
1300 Mount Royal Avenue
Baltimore, Maryland 21217
410 225 2219 FAX 410 225 2229

Please write or call for our Summer or Fall Catalog.

PETERS VALLEY
CRAFT CENTER
19 Kuhn Road, Layton, NJ 07851
201-948-5200 FAX: 201-948-0011

- ANNUAL CRAFT FAIR JULY 29 & 30
- CRAFT STORE & GALLERY
- RESIDENCIES
- SUMMER STUDIO ASSISTANTSHIPS
- SUMMER WORKSHOPS IN BLACKSMITHING/METALS, CERAMICS, FIBERS, FINE METALS, PHOTOGRAPHY & WOODWORKING

Summer '95
FINE METALS
WORKSHOPS with
Sue Amendolara ▲ Chuck Evans ▼ Rebekah Laskin ▲ Charles Lewton-Brain ▼ Ousmane Macina ▲ Frederick Marshall ▼ Shari Mendelson ▲ Harold O'Connor ▼ Marne Ryan ▲ Heikki Seppä ▼ Douglas Zaruba

1970 - 1995
CONTINUING A TRADITION OF EXCELLENCE & INSPIRATION

Touchstone Center for Crafts

R.D.#1 Box 60 Farmington, PA 15437
(412) 329-1370

1995 SUMMER WORKSHOPS

Fiber-Wood-Glass-Photography-Clay Painting-Paper-Metal/Jewelry

Over 70 week-long and weekend courses offered. Food & lodging available. Ideally located in the beautiful Laurel Highlands of southwestern Pennsylvania.

Tom Holland & Sage *Nan Roche*
Boris Bally *John Cogswell*
Sarah Perkins *Tim McCreight*

"Enrichment of Life for Life"

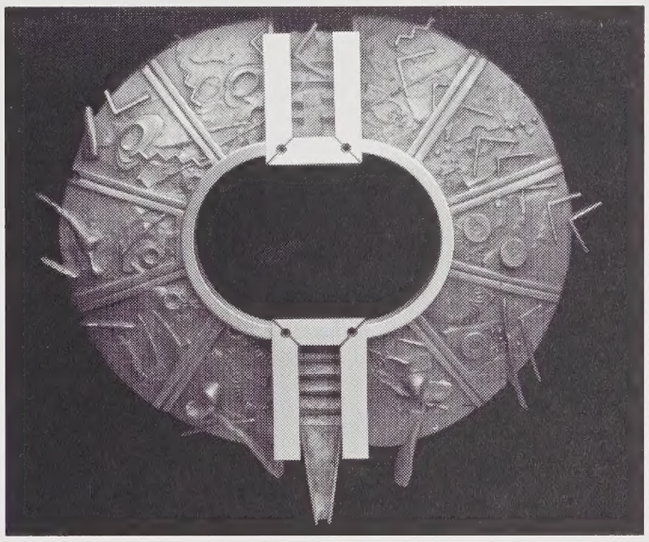
Classes

for

Jewelry Making
Jewelry Repair
Stone Setting
Hand Engraving
Diamond Grading

One week classes
& private tutoring
Call for a brochure!

Conner Jewelers Institute
800-654-6552



DAVID PETERSON "CHRONICLE" BRONZE WALL RELIEF, 1994

DAVID PETERSON
FIVE WEEK INTENSIVE IN JEWELRY AND METALS
MAY 29 — JUNE 30

ANDREA PETERSON
ONE WEEK WORKSHOP IN ENAMELING JULY 10 — 14

SKIDMORE COLLEGE
SARATOGA SPRINGS, NY

Write or call: Summer Six Art Program Skidmore College, Saratoga Springs, NY 12866 518 584-5000, Ext. 2372.

SUMMER 6

MENDOCINO ART CENTER

P.O. BOX 765-MENDOCINO, CA 95460
CALL OR WRITE FOR COMPLETE BROCHURE FOR ALL CLASSES

metals in mendocino

1-800-653-3328

SPECTACULAR LOCATION - 5 TO 8 STUDENTS PER CLASS!

SUMMER 1995

JUNE 5 – 9, Florence Resnikoff
COLORING REFRACTORY METALS
JUNE 12 – 16, Sharon Seggi
PRODUCTION JEWELRY CASTING
JUNE 19 – 23, Marcia Lewis
CHASING
JUNE 26 – 30, Lynda Watson-Abbott
MIXING METALS
JULY 3 – 14, Jeff Georgantes
CERAMIC SHELL BRONZE CASTING
JULY 3 – 7, Jim Dailing
ALL ABOUT STONES & STONESETTING
JULY 8 – 9, Jim Dailing
TOOL MAKING FOR JEWELRY
JULY 10 – 14, Karen Pierce
ALTERNATIVE VESSEL CONSTRUCTION
JULY 17 – 21, Kris Patzlaff
ROLLER PRINTING
JULY 22 – 28, Kris Patzlaff
FABRICATING SOLUTIONS
JULY 24 – 28
Sandra Enterline – HOLLOW FORMED JEWELRY
JULY 31 – AUGUST 4
Valerie Mitchell – ELECTROFORMED JEWELRY
AUGUST 7 – 11
Jack da Silva – METALSMITHING
AUGUST 12 – 13
Arline Fisch – TEXTILE TECHNIQUES IN METAL
AUGUST 14 – 28
James Carter – CLOISONNÉ ENAMELING
AUGUST 21 – 25
Susan Wood-Onstad – HANDMADE MECHANISMS
AUGUST 28 – SEPTEMBER 1
Theresa Lovering-Brown – TINSMITHING

SILVERSMITH INSTRUCTOR

Male or female. Eight week girls' camp in Poland, Maine needs an instructor with general knowledge of sheet and wire fabrication techniques, including sawing, piercing, cold connections, surface embellishment, soldering, polishing and coloring. Also must have knowledge of raising, forging and lost wax centrifugal investment casting. Good salary, travel allowance, room and board.

Call
1-800-580-6999 or 1-800-997-4347
for application, information, and interview.

TRIPP LAKE CAMP

Alberto Alessi: Creating a New Metals Order

by Susan Ewing and Gerardo Brown-Manrique

When the *Tea and Coffee Piazza* was introduced to the US by the Max Protetch Gallery in the early 1980s, followed quickly by the appearance of the Michael Graves *Whistling Teakettle* in the Speigel catalogue, it was clear that a new way of doing business was also introduced to America. Metalsmiths took notice, architects, designers, consumers and a few in industry also took notice. Was Alessi S.p.A.'s "design as good business" a fashionable phenomenon of the sometimes decadent Postmodern 1980s, or an enduring utopian philosophy from which American industry and craft artists could derive a model for producing objects with significance for the popular market? Who or what was the catalyst for the company's innovative experiment? Why were we as craft artists simultaneously optimistic and distressed?

Introduction:

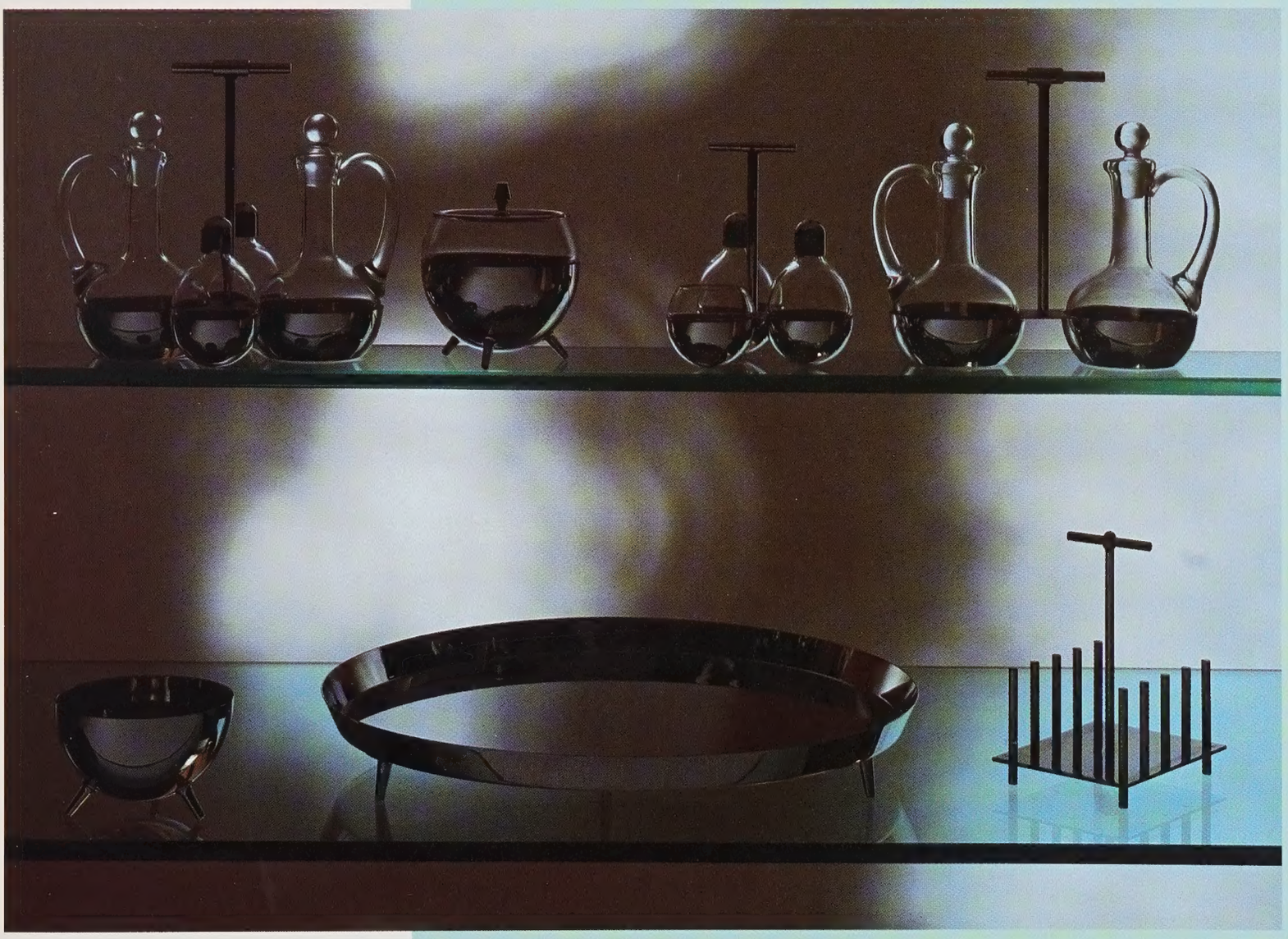
Alberto Alessi is one of two general managers of Alessi, S.p.A. an Italian producer of "design" kitchen utensils and tableware. The products of Alessi S.p.A. have helped that company become one of the most recognized Italian design firms in the world. At the present time the company has over two thousand different products in their catalogues. Mr. Alessi oversees design management, communication and strategic marketing.

In 1993 he was invited to address the Society of North American Goldsmiths Conference in Cincinnati where he held the audience's rapt attention as he advanced his theories concerning the role of and the future of design factories in the late twentieth century. Alessi clarified what makes his (and the company's) philosophies and theories of applied art unique, important, and viable on a global scale.

After his July speech in Cincinnati, Alessi participated in the Master Silversmithing Workshops held at the Royal Academy and St. Lucas Institute in Antwerp, Belgium, August 30 – September 8, 1993, first and foremost as one of the Directors of the workshops and secondarily, as a fledgling silversmith, raising his first silver bowl under the tutelage of master Flemish silversmith and professor, Jean Lemmens. Here Alessi attempted to present a workshop project to a group of twenty European silversmiths, ranging from students, to professors, to studio silversmiths, exactly as he would to his industrial designers with the premise:

"I believe that it is the right time to say that 'market/society' is ready to accept a new order of the different ways of production. I mean a new order, enlarged and enriched to make place for other ways of production which are different from the only way of mass production. In this new order there will be a place not only for the Design Factories (for which my company is an example) but also for the high quality metalsmithing tradition."

Excerpted here are only a few of the points and ideas which were contained in his expansive presentation. While admittedly brief and fragmentary, I hope that these excerpts suggest the breadth and the somewhat revolutionary nature of his talk. Furthermore, reading these quotes in concert with Susan Ewing's article may help readers contextualize Ms. Ewing's investigation into the relevance of mass and industrial production. Additionally the ideas touched on herein may well serve as points of departure for many discussions about the varied roles of metalsmiths today. [Editor]



opposite
Marianne Brandt
Cocktail shaker

above
Christopher Dresser
Dresser Family, stainless steel

All product photographs Courtesy of S.p.A.

Christopher Dresser
Sterling silver collection,
Produced by Brian Asquith

With the American consumer market for manufactured metal hollowware and flatware products, especially those produced in sterling silver, faltering during the 1980s, the silver crisis of 1979 was certainly only one part of the problem. Stagnant management decisions in the industry and the resistance against the development of innovative contemporary functional wares in sterling, plate, or stainless steel, were clearly another significant part of the problem. The American tabletop industry typically has relied on traditional forms, such as the Queen Anne style and the Paul Revere bowl – viewing itself as marketing exclusively to women, ages 18 to 45, who "buy what their mothers like", according to Colby Lunt of Lunt Silversmiths.[1] Johanna O'Kelley, then Vice-President for Marketing at the Kirk Stieff Company confirmed that "the industry didn't look at the market, it didn't look ahead...it didn't upgrade, or gradually change equipment, therefore it couldn't respond to the major shift in the market..."and that"...Alessi produces housewares, but is so far ahead of [the] silver [industry]..."[2]

Since the early 1970s, the Italian firm of Alessi S.p.A. has been a leader in the tabletop industry, one recognized for introducing finely designed and crafted objects at a scale never seen before in the world market. Subsequent to the 1983 introduction of the project symbolically called *Tea and Coffee Piazza* which began in 1979, Alessi products have set new standards for industrial design. Some of the production pieces that evolved from the limited edition *Tea and Coffee Piazza* series such as the Michael Graves "kettle with a little bird-shaped whistle" of 1985 and the Aldo Rossi *La Conica Espresso* coffee makers of 1984 and *Il Conico* tea kettle of 1986, have become icons of a new consumerism and that decade's cult of the celebrity.

In the ten years since their introduction, the designs by two world renowned architects from opposite spectra of the profession, have moved from objects purchased initially for their name recognition, to best sellers in Alessi's already well-established catalogue, to objets d'art and culture used as props in advertisements by others.[3] The Alessi process is one in contrast to the typical mass-market company's approach, such as we find in the United States; theirs is also a process which can serve as model. What is apparent from the range of projects currently in production and from those about to enter into production, is that the Alessi firm is most interested in broadening its market base by producing objects within a wide range of prices and with a different aesthetic focus.

My personal, possible Positive Utopia for the next Millennium: New Frontiers for and between Art, Craftsmanship, and Industry

Alberto Alessi sinking and raising his first sterling silver bowl
Antwerp, Belgium,
August 30 – September 8, 1993
(photo by Susan Ewing)

Excerpts From Alberto Alessi's Address At SNAG 1993

In the main, the mass production industry keeps producing simply to satisfy people's needs instead of paying more attention to their wishes and desires. The final goal of a producer is to make people a little happier and maybe a little more aware of their choices. It has become clear to me that my activity, even if it was always as a producer, was different from that of the so called Mass Production Industry.

At Alessi we clearly understand that people buy our coffee makers and our kettles less because they have to make coffee and boil water and more for other reasons. It is these reasons that I am interested in investigating

At Alessi we find ourselves operating in a system where the functional characteristics of the objects which we make were acquired some time ago and it is nearly impossible to introduce important functional innovations. So the functional aspect exists but it is physiologically intrinsic to the projects. I am convinced that there are other important aspects to be explored, not only the aesthetic aspect but also [those aspects] which I define as anthropological, thus my latest interests have focused on semiology and psychology.

Objects have become a major channel by which we communicate with others information about our values, our status, our personality. The possession and use of objects is essentially an exchange of cultural and social meanings. People, through the free choice of objects surrounding them, tend to give to objects important social meanings, as signs to communicate, in a visible and intelligible way, the values of the individual. Objects serve as signs of status or standing. I'm convinced that people tend to use objects as a means to satisfy a hidden, big need for Art and Poetry, a need which is no longer exclusively fulfilled in a suitable way by the classic instruments of the art museum or poetry in books.

I find myself very far from one of the main characteristics, but also one of the most worrying consequences of mass production: the refusal to take risks. On the contrary, to take risks is a physiological element of Alessi S.p.A.'s activity. Not to take risks means that products inevitably tend to become more and more homogeneous, their relative markets get saturated and consequently the mass production industry becomes more and more troubled.

It has become clear to me that towards the end of this century two main ways to look at Design seem to be emerging, two kinds of visions very different and sometimes contradictory. On one side, there is the interpretation of design peculiar to Mass Production Industries, namely design looked at as a marketing and technological tool. This interpretation tends to reduce the role of design to simply a tool to help industry produce more rapidly and at lower costs, or to produce more functional products, or even to improve the look of products simply to encourage people to buy. This is a "gastronomic" vision of design, where design is looked at as a sort of spice, a seasoning to make our food tastier, to make our products more interesting.

Yet, this definition of design practice limits design to simply being one of many marketing and technological tools. It is not, however, sufficient to explain the complex phenomenon of design today, nor to explain where design is going in the coming years. Moreover, the results of this attitude toward design seems to be a world of anonymous products, boring objects usually without emotions and without poetry.

And here I come to the second way to look at design, very peculiar and close to the phenomenon of the Italian Design Factories: design intended as Art and Poetry.

When I speak of Italian Design Factories I refer to a historical number of companies which primarily developed in the post-war period. These companies, generally private, aiming at profits, of course, acting in a capitalistic society producing and selling goods to consumers, and very attentive to the relation between costs and benefits, are very conscious of the fact that they live and act in a context of material culture, in a daily comparison with what we call Applied Art.

According to these companies, design is – let me use an exaggerated expression – a Mission. And it concerns itself less and less with the simple, formal production of an object. On the contrary it has become a sort of general philosophy or *Weltauschauung*, affecting all the decisions of these companies.

Applied Art is a century old theme. Since the Industrial Revolution it has become a topical theme, in particular during the second half of the last century, after the polemics engaged by the Englishmen John Ruskin and William Morris, and the Arts & Crafts movement and against the growth of the mass production.

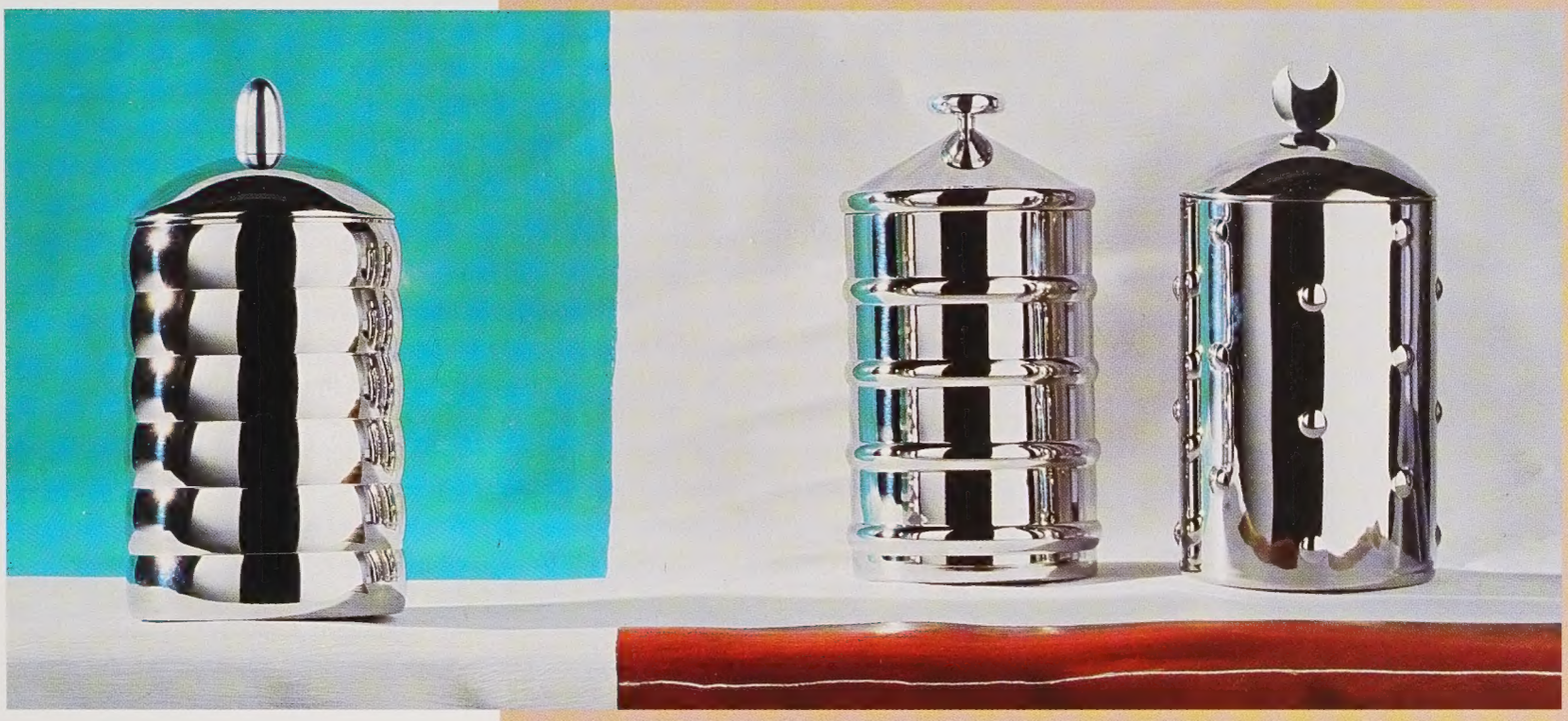
The fresh commercial alternatives which Alessi presents to the American public illustrate and emphasize the vast chasm between American and Italian tabletop design philosophy. Alessi, the antithesis of American industry in all regards, i.e., design, manufacturing and marketing, is phenomenal not just for providing an interesting product for the consumer, but more importantly for its unorthodox use of research on the role of contemporary creative culture and its needs. What the Alessi company has done within the tabletop industry has not gone unnoticed in the United States. Peter Fuhrman, writing in *Forbes* magazine observes that "The secret of Alessi's success is nothing clandestine but a lesson many big American companies had learned and since forgot: It is not just what a product does that counts but also what the product adds to the customer's self–image..."[4] while Charles Gandee, in *House and Garden*, comments that"...what Alberto Alessi does in Italy is enlist the best design talent in the world to reinvent such domestic essentials as coffee makers and salt shakers, cheese graters and frying pans..." and states: "His American competitors would do well to take note..."[5]

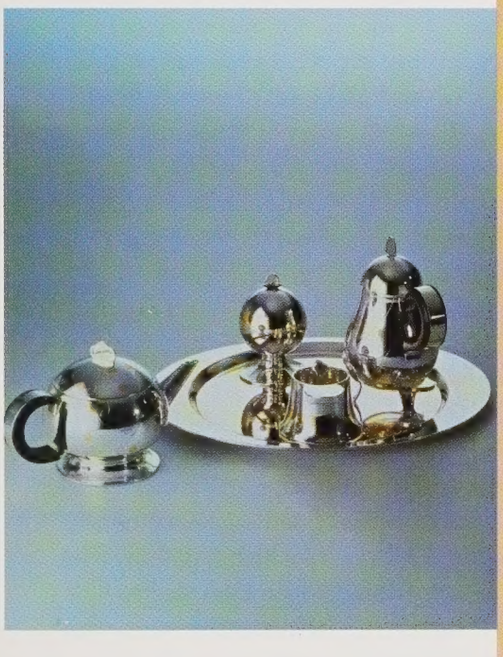
The beginning of Alessi S.p.A.'s current rise in designed consumer products is directly tied to the start of Alberto Alessi's participation in his family's business in 1970. Trained as a lawyer at the University of Milan, Alberto Alessi was asked to join his father Carlo (President of Alessi S.p.A.), his uncle Ettore (Vice President), his brothers Alessio and Michele and his cousin Stefano in running the family business started by the grandfather, Giovanni Alessi in 1921. He agreed, knowing that he could bring a new perspective: "...I was thinking that we were living in a society where all the relevant material needs are fulfilled by the production of objects, but the Big Mass Production Industry didn't seem to have understood it (sic)."[6] His initial effort, the production of unlimited art multiples, as he readily confesses, was too utopian and a huge failure. There have been other memorable failures, among those utensils for the hotel trade (part of the Programma 5) by Ettore Sottsass and metal containers for Alitalia by Joe Colombo and Ambrogio Pozzi.[7] However, Alberto Alessi has remained undeterred and, from the beginning of his tenure with the company, has consistently brought in leading designers to invigorate the production of the firm.

Riccardo Dalisi
Neapolitan coffee maker,
stainless

In the mid-1970s, Alberto Alessi initiated a series of design projects which today form the nucleus of the production philosophy for which the firm has been recognized worldwide. As a way to differentiate between the traditional product lines and those more experimental or prototypical, the company introduced a new trademark in 1983, OFFICINA ALESSI, which Alberto Alessi explains permits the traditional segment of the firm to maintain its own clear identity; this also allows each to develop its own persona and focus on its own market. Within the OFFICINA ALESSI trademark, the Alessi firm identifies seven groups of projects or "programs" to focus each on a specific philosophical direction, including the *Antologia Alessi* (reintroducing some of the more significant previously produced designs, including his father, Carlo Alessi's *Bombé Coffee Set,* 1945–46), the *Tea & Coffee Piazza* (initiated in 1979 as the *Programma 6*), *La Tavola di Babele* (continuing since 1983 with such notable objects as the cruet set by Castiglioni (1984), as well as the recent juicer (1989) and the *Max le chinois* colander (1990) by Frenchman Philippe Starck), and *Archivi,* a program of historical reproductions (1985). Others have since followed, such as *Twergi* (1988) *Tendentse* (1990) and the recent *Family Follows Fiction* (1993), forming the basis for diversification and explorations in materials other than metal, including plastics, wood, glass and porcelain.

Unlike Alessi S.p.A.'s American counterparts, where design is nearly exclusively an "in-house" operation, with management and marketing controlling design, all of Alessi's product designs and designers since the 1970s are commissioned externally. There are early precedents in the Alessi S.p.A. catalogue for objects designed outside the factory, such as the 1959 cocktail shaker by Luigi Massoni and Carlo Mazzeri and various objects by Anselmo Vitale that are part of the *Programma 4,* and examples in the mass production catalogues including the *Boston* shaker and accessories by Ettore Sottsass (1979), and the 1981 *Dry* flatware set by Achille Castiglioni (initially commissioned by Reed and Barton, but not produced). Alberto summarizes the essence of the Italian Design Factories, comparable companies such as Cassina, Artflex, Artemide, Flos and Danese, as "risk-takers who go by their nose, make decisions by the heart, and minimize their risk through limited production runs...contrary to American 'good' business philosophy."[8]





above
Clare Brass
Memory Containers
"Kalistò 3, 1 and 2"
stainless canisters

below
Robert Venturi
Tea and Coffee Piazza,
five-piece sterling silver
coffee and tea service

Morris: writer, painter, artist, entrepreneur, and design ante litteram, argued against the industry of his times producing bad taste and bad quality products, in contrast with the handicraft production which, in his opinion, was more spontaneous, of higher quality and more careful regarding the artistic and cultural aspect. In the following century, design seen as Art and Poetry took on other important forms and aspects from the Arts & Crafts in England and America in the second part of the last century. I should mention the brilliant tradition of the Chicago Metalsmiths, the Kalo shop, the Jarvie shop and so on, to the Wiener Werkstatte in Vienna at the beginning of our century, to the German Deutscher Verkbund, to the Bauhaus in Weimar and Dessau in the Twenties, to the Ulm School in the Fifties, up the phenomenon of the Italian Design Factories, born in the post-war years.

In my opinion we may consider the Italian Design Factories including Alessi S.p.A., as the spiritual heirs of these creative and intellectual movements which have been oriented toward the production of objects, but with very strong cultural and intellectual features.

At Alessi we believe our real nature is like a research lab in the Applied Art field. A lab in the Applied Arts where there is an endless mediation between the most advanced expressions of the creative culture and the public's requirements and dreams. A lab which must be characterized by an openness to the world of creation and for which the techniques offered by modern marketing are not enough. And here we are at a punctum dolens, a possible point of friction between Design as a Global Creative Discipline and Marketing as a Science founded on statistics. This point of friction may lie in the "Transgressing Component" which is in my opinion a historical constant of Italian Design.

The concept of "transgression" implies the concept of "rule". The rule-system in which industrial enterprises operate can be divided into three groups: the technical-functional rules (which regulate the material production of objects), the socio-economic and marketing rules (which regulate the entry of objects on the market) and the aesthetic and communicative rules (which regulate the comprehension and the acceptance of objects by people). But a "rule system" also implies a static vision of the world and probably – in the case of industry – a strong brake to evolution.

I believe that an excessive attention to the aforementioned rules is leading to a progressive, dramatic fall in the creative intensity in the production of many great international industries. I believe a moderate, pleasant, transgression of the rules, a fight against rules, be they technological, marketing oriented, or aesthetic is not only acceptable, but is even hoped for.

This "Transgression Component", this acceptance of the risk linked to the transgression of rules is one of the most typical features of the Italian Design Factories. This reading allows an interpretation of our design history as the ability to bring technology to the utmost stress and mastery such as that found in Gio Ponti's super-light chair: Cassina, Carlo Mollino's work, or Franco Albini's furniture for Artflex, and the objects by Marco Zanuso and Richard Sapper for Brionvega and Artemide.

Designers' proposals are evaluated for clarity of design, semiotic value, the technical complexity of production, and the projected price – all in relation to Alberto's recently developed "Formula for Success," to determine how to proceed with a particular project. At specific stages, each proposal is reviewed, beginning from the initial design proposal, through prototype development, to the final decision whether to proceed with production. Decisions are made by a committee of eight, composed of the three Alessi brothers, Alberto (the General Manager for Marketing, Communication and Design Management), Michele (General Manager for Finance), and Alessio (in charge of marketing operations); together with the Technical Manager (who determines production feasibility), the Editions Manager (who oversees all production outside the main Alessi factory in Crusinallo which is exclusively cold pressed steel), the Production Manager, and the Director of the Centro Studi Alessi (the design research center) in Milan, Laura Polinoro. Alessandro Mendini also contributes to project decisions as a continuing consultant to the firm.

The company's philosophy concerning new products is instructive. While clearly the "bottom line" must be of concern, Alberto Alessi recognizes that society, (the consumer market) is much more complex and sophisticated than the mass production industry believes, and that mass marketing "experts" follow a myopic and elementary vision.[9] He passionately believes that the quality of the applied arts produced by Alessi S.p.A. comes before all else, that the integrity of his philosophy is most important, and that "design as only a marketing and production tool is wrong."[10] As a result, although the business of making money appears to be of secondary importance even if it is obviously a reality in order to continue operations, Alessi S.p.A. accepts taking much greater risk with its products, an approach which is honored by very few industries.[11]

The decisions to introduce or not introduce a new line are not based on the typical market driven formula. The definition of what Alessi S.p.A. terms "successful" and the time frame for achieving success are very untraditional. In explaining both the approach and the success of the company, Alberto Alessi is resolute in explaining that he applies the "transgressing component," that is, the acceptance of risk against the three conventional rules of the marketplace. Industry typically makes decisions based on its ability to manufacture a product (the technical or functional rule), on identifying the segment of the market that most likely would purchase this product (the socio-economic and marketing rule), and on the product's design and symbolism (the æsthetic or communicative rule).[12]

Rather, for Alessi S.p.A., the project decisions are made based on a mathematical formula developed in recent years by Alberto Alessi, who designed it when he was challenged by his brothers to rationalize the opinions he was reaching intuitively. The "Formula for Success" as he describes it, contains four criteria which are rated on a scale of 1 to 5: SMI (sensuality, memory and imagery), CL (communication and language), F (function or practicality), and P (price, particularly in relation to other similar objects in the catalog). The sum of the four scores is then used to inform the designers in the beginning stages of any project as to the viability of a solution and is ultimately used to decide whether Alessi S.p.A. introduces a new product into its catalog. The first criterion, SMI, is based on the symbolic reading of the proposed product, and for this Dr. Alessi relies on psychoanalytic theories formulated by Franco Fornari and David W. Winnicott which explain the meaning and unconscious effect of the objects. Fornari's "Theory of Affective Codes" explains why we desire an object; whereas Winnicott's "Theory of Transitional Phenomenons" explains how we give meanings to objects, how we come to associate them with specific values and therefore how they are archetypal.[13] The application of these theories goes well beyond defining success for a new product, they are essential components of the company's intellectual philosophy.

The successful application of the formula allows Alessi to pursue an aggressive program, introducing some forty new projects each year, a 100 percent increase since 1987, some with multiple elements (a coffee set is considered one project though it may contain four individual pieces; the numerous place settings and serving pieces for flatware are similarly considered a single project), while maintaining a catalogue of more than 2000 objects. The commitment to the product transcends financial success – no product is ever discontinued from the catalogue.[14]

Maria Sanchez
Memory Containers.
"Brasero", warmer

In his studies on transitional objects British psychoanalyst D.W. Winnicott has identified a zone situated between dreams and reality, halfway between *things perceived* and *things conceived* neither inside nor outside the individual, which he called the "Area of Transitional Phenomena."

The objects that populate this area – the transitional ones: games, teddy-bears, Linus's blanket – are for the child a sort of magic representation of the happy sphere in which he was joined to his mother: "...to these objects the child attaches himself while sleeping, to find comfort, an image of her which he can keep by him all the time, evoking the reassuring unity with his mother...and in this way the transitional objects produces the effect of obtaining precisely what it had set out to deny: it enables the mother to go out while the child keeps her close to him symbolically."

Winnicott refers to the area of children's play, which begins from the child's first experience with the use of transitional objects and games but also expands far beyond it, and continues in the adult's creative and entire cultural life. He thinks that the "Area of the Transitional Phenomena" continues in the intense experience we find in religion, in all forms of artistic creation and fruition, and also in scientific, creative work. The child's transitional object thus yields its fruition as it dilates and divides and merges into the vast range of transitional phenomena (and objects) with which human life is populated.

So I put forward the hypothesis that also Design is a transitional phenomenon.

Winnicott points out how the transitional object is not regressive but evolutionary, because "...with its existence it helps the child to grow: seeing that in the course of growth he will be less and less able to keep his mother with him all the time, he will in exchange be able to keep the blanket for himself [or teddy-bear, etc. all those objects which are for him a reassuring metaphor for his mother's breast], and as he gradually learns to recognize his existence as separate."

Another question is: why do we desire an object? What is the relation between function and emotion?

According to Franco Fornari, two kinds of meanings are constantly present in language: the "Order of the Day" (which refers to cognitive data, critical-rational thought and reality, which he calls "Reason/Function"), and the "Order of the Night" (a sort of phylogenetic language common to all men regardless of the geographic-historical-cultural conditions, which refers to affective matters and to an oneiric process of communication and of knowing the world, which he calls "Affections Emotions").

The mental place of consumption should be sought in the area of experience situated between dreams and reality, (the same seems true for Winnicott), between the state of day and the state of night in a kind of endless contradiction; a contradiction which takes place whenever we must make a purchasing choice, and a process of which we are never fully conscious.

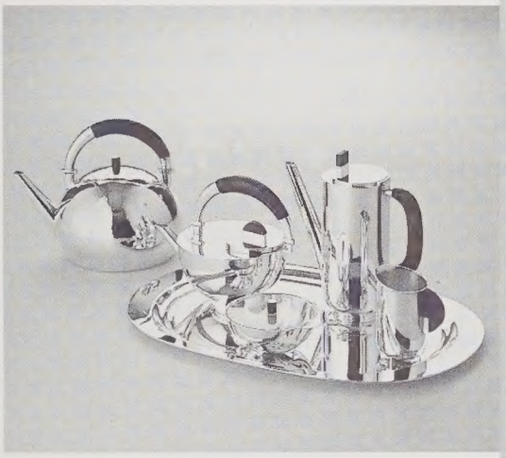
This second shadowy zone (Affection/Emotions) is predominated by fantasy and daydreams. Vigilant thought is temporarily held in check. Criticism and control are reduced whilst affective representations relating to the symbolic universe of dreams emerge. They are unconscious prescriptions, as it were, to which the affections are anchored: a minimal, ideogrammatic vocabulary that allows our affections to be transformed into representations, into real things.

In following Fornari, I maintain that our own choices are predominated – much more than is commonly supposed – by the structures of symbolic-affective thought, Affections/Emotions as opposed to those of logical-cognitive thought Reason/Function.

As producers we are lucky. Our business brings new examples to our attention all the time, represented by the projects developed by us over the years, and this history urges us to keep the success of previous projects still on the market under observation. By clinically examining these projects a number of interesting examples can be spotted which allow us to move forward. I mention three such cases drawn from our history:

Ettore Sottsass's, olive-oil cruets designed in 1976, in my view clearly point up the code of erotic corporeity. After fifteen years of observation, I maintain that the elegantly phallic shape of his glass cruets is one of the key elements behind the international success of this design.

Achille Castiglioni's "desire to play" is strongly in evidence in a large number of his creations and this seems to me to relate to the child-code. Thus the gimmick in his cruets of 1984, (with the balancing lid which opens and closes by itself when the cruet is tilted) or the opening-closing component of the edge of his prototype tray of 1982, suggest to me the appearing-disappearing referred to by Baudrillard when he quotes Freud's observations on the "cotton-reel game" and on the tendency to repetition found in traumatic neuroses, in analytical transfers and in particular cases of children's play.



Marianne Brandt
Tea and coffee servers

above
Riccardo Dalisi
Knights on shiny coffeepots

below
Alberto Alessi holding his "Alessotone" contralto Saxophone, Chair by Alessandro Mendini

Yet the rise of the Alessi line as exemplar of the new industrial production for the home has not been without criticism, including from the metalsmithing profession. In his review of the *Tea and Coffee Piazza* limited edition products which were designed by an international group of architects, but produced by anonymous artisan silversmiths,[15] Kurt Matzdorf laments that the company did not use metalsmiths to design the prototypes. Others, such as Harriete Berman in her speech at the 1993 Society of North American Goldsmiths conference where Alessi also spoke, similarly have misinterpreted this Northern Italian company's approach to design and production as well as the cultural environment within which it operates. Implicit in the criticism is the assumption that the Italian metalsmith's training and background are congruent to that of the post-war, university trained crafts artist in the United States, which is not the case. While metalsmiths in this country mostly come from a fine arts background within an academic context, in Italy the training is generally still as an artisan through an apprenticeship in a shop, so the designs produced by individuals taught in this manner are restricted to the true and tried concepts of the master craftsman under whom the apprentice studied.

On the other hand, in Europe (and particularly in Italy) designers typically study within architecture programs and hold the title of architect, and so most of the best known Italian industrial designers, from Ettore Sottsass, Alessandro Mendini and Achille Castiglioni, to the King Kong group, are architects by training: Sottsass, a member of *Studio Alchimia* from 1979 to 1981 and founder of the Memphis group, studied at the Polytechnic in Turin and is known for among other things his designs for Olivetti; Mendini studied in Milan, and has been a driving force in *Studio Alchimia*, and at various times editor of the journals *Casabella*, *Domus* and *Modo*, which he also established; Castiglioni also studied as an architect at the Polytechnic in Milan. Therefore, when Mendini curated "the group" for *Tea and Coffee Piazza*, his selection of architects as the designers for new forms for silver coffee and tea services was a logical and correct cultural choice. At that time and place in the development of the company's evolving philosophy to achieve the international press attention and therefore market recognition, not just any architects would do, global notoriety was a necessity. Even silversmith/designers trained as architects (like the Italians Gabriele DeVecchi in Milan or Aldo Vitali in Rome) could not attain what needed to be accomplished by the company in the early 1980s.

When I think of the reiterated use of the horn icon, or of the enigmatic, ambiguous, yet so keenly desired, objects like the *Juicy Salif Lemon-Squeezer* and the *Mr. Meu-Meu Cheese-Dish*, by Philippe Starck, it seems to me that the word "Beauty" manifestly fails to describe them, and that the right term should be sought instead, in the realms of "Perturbance-Uneasiness-Fear." His work strikes the inner chords which, in my view, come into connection with the most difficult and dangerous of affective codes. Indeed Starck seems to me to be an ever more daring tightrope-walker, grappling with the great mystery of the affections, and in particular with the code of life and death.

I know full well that with my work I am answering not so much a primary need but more a desire for happiness felt by people, through the paradoxical dimension of our artifacts. One can, after all, turn on a light, boil water, make coffee or tea, sprinkle salt and pepper, crack nuts and clean by relying on methods more common than those shown here.

When we discuss the role, the nature, and the future of the industry the focal point of the matter is that, I believe, the whole industrial system runs the risk of making a world of objects too ordinary, too boring, and without emotions and this at a historical moment when people, finally free from the hindrances of a conservative culture and from the admonitions of the Modern Movement, could achieve their desire for Art and Poetry in all the events of their life.

We, the Italian Design Factories, don't agree with the role the Mass Production Industry tends to force upon design. We believe that to look at design simply as marketing is too reductive an interpretation.

I'm convinced that, be it for external reasons provoked by the constant changes the world around us undergoes, or for a physiological growing and maturation process of its own, design is now entitled to a kind of historical option: i.e. to conquer its own specific, independent slot within the spectrum of plastic arts.

Design, true design isn't easy to handle, it always provokes a sort of unsettlement of habits and of certainties in the industrial environment, because it often raises questions and poses problems which, in a way, disturb us (at the very moment that we are busy with more important activities, such as manufacturing, selling, paying, being paid, etceteras). But these disturbances and the answers that result, if we are able to find them, can also improve the general environment, an improvement which is not only cultural or aesthetic but very often technical and market oriented as well. In short, these disturbances may offer solutions which are often unforeseeable and not programmable.

It would be too easy to finish by saying that the only right way is the one of design factories. But since Alessi is one of these factories and I know it well, I can assure you that this industry also has its share of problems.

Thinking about my activity for example, I point out that we always tend to work in a natural way I'd say, in a zone of people's wishes. Our mission to explore the *Possibile Creativo* drives us to look for some ways which don't yet exist, to reach people's hearts, to always move on the enigmatic boundary line between what may become real (that is to say objects really loved and owned by people) and what will never become realized (objects too far from what people are ready for or wish to use).

Our vision may become virtual, by addressing a limited market and we may end up with products which could become progressively too difficult for ordinary people, products destined only for the design aficionados and the early adopters.

But I'm still convinced that it is necessary for the industrial culture to recognize and accept the enormous possibilities that the *Possibile Creativo* offers.

I'd like to put forward a hypothesis, again with the help of the Theory of the Affective Codes by Franco Fornari. In the last years of his life, Fornari tried to apply this theory to human organizations. He asserted that at the center of a balanced, functioning human group there is a so-called "Inner Good Family". In this Inner Good Family, in order to balance the unconscious decisions of individuals and the survival of the group, there exists a structure of family codes: in particular the paternal code and the maternal code.

Fornari observed the strong contradiction between the ideological and cultural model used for Production. Productive individuals are thought to be frugal, moderate, laborious, temperate, and strong. On the other hand, individuals as consumers are greedy, immoderate, leisure-oriented, extravagant, and thoughtless.

Alessandro Mendini
Tea and Coffee Piazza,
six-piece sterling silver
coffee and tea service

For all that Alberto Alessi and Alessi S.p.A. achieved during the 1980s in developing an innovative new order in design and marketing, it also succeeded in perpetuating the 'boys' club' of architecture, design, and business, by excluding any women from design and management for the firm. With the onset of the nineties, however, a long overdue new era for women began. In 1990, Laura Polinoro, a semiologist educated in Bologna, was appointed Director of the new Centro Studi Alessi in Milan, charged with screening new design talent and directing assigned projects, such as *Form Follows Fiction*[16]; she is also a member of the company's operating board. And finally, there was the project on the theme of "offering-serving-caring-giving," designated *Memory Containers* and initiated by Alberto Alessi for an international roster of young women industrial designers, including Americans Lisa Krohn and Marta Davis, and British designers, Claire Brass and Joanna Lyle. Fortunately for the future of women designers at Alessi, several objects from the project line have generated positive critical interest and commercial success.

Still, what makes the firm of interest to the metalsmithing profession most of all, was and remains Alessi's underlying attitude, a passionate philosophy concerning the role of objects. In an essay introducing one of the many self-published monographs on the Alessi line, Alberto Alessi writes:

> "I am not interested in the disordered and irrational spread of consumer goods. What I am interested in is the possibility of offering people 'good' objects, objects that do not alienate...objects which explore the possibility of the harmonious composition of the two ideological and cultural models that weight upon every one of us...What I want is to be able to contribute to the recognition, on the part of consumers, of the power that exists in the promise of happiness...We must learn to play with our dreams and our fetishes..."[17]

L. Krohn and M. Davis
Memory Containers
"Effigy"
black serving tray

Commissioned by Alessi to explore his dreams and fetishes, Riccardo Dalisi, a Neapolitan architect and sculptor, has spent more than a decade experimenting with the typology of the traditional tin Neapolitan coffeepot, a unique cultural icon of the Italian city's daily life – designing dozens of animated copper, brass and tin studies, produced by Don Vincenzo, an artisan metalsmith in Naples.[18] Although the project and commission officially ended in 1987 with the introduction of Dalisi's conservative stainless steel interpretation into the Alessi line, Dalisi's original inspiration and coffee maker fantasy continues, evidenced by the arrival of a dozen more *Knights on Shiny Coffeepots* at Alberto Alessi's office in March 1994.

Although commercially less successful than other Alessi projects, the archival series *Archivi* (begun in 1985), which includes Marianne Brandt designs licensed by the Bauhaus-Archiv, designs by the nineteenth century English botanist Christopher Dresser, and a samovar tea set by Finnish Architect Eliel Saarinen, is meritorious for presenting important historical objects in sterling silver, in steel, or in both materials, which speak with a contemporary spirit to the unresolved dialogue between art, craft and industry. The British silversmith Brian Asquith, whose shop is described as an "ideal model of craft and industry working together,"[19] has been commissioned by Alessi S.p.A. to produce the sterling silver Christopher Dresser pieces that are part of the OFFICINA ALESSI catalogue. Asquith acknowledges that "Alberto Alessi is a very unusual industrialist, even by Italian standards. He is very interested in the craft origins of England's industrial heritage..."[20] Until Alessi none of the *Archivi* designs had historically ever been produced beyond prototypes.

By 1987, Alberto Alessi presented the beginning of his idea for a "new metals order," an idea which he predicted could be realized by the end of this century. In outlining his vision for an experimental new program, he proposed that "destructuralization" of the industrial process is the trend of the future. Looking for the creative spirit in design, that is, the essence of the individual spirit, he could anticipate looking beyond the industrial designer and the architect, and eventually to the metalsmith. He was not looking to find a new Arts and Crafts movement, something like a new Wiener Werkstätte or a new Bauhaus, but a new movement where industry is the patron,[21] the protagonist for a developing story.

The paternal code, characterized by growth, diligence, desire for prestige, social success, and social performance, and also a certain superficiality, corresponds to the ideological model of the producer and could apply to the Mass Production Industry. If it were to dominate it would direct the market towards performance, business, and money as its exclusive ends.

On the opposite end, the maternal code, which is centered on beauty, lightness, renewal, comprehension, and availability to satisfy needs is, in a certain way, a check to the child code of consumer culture. The maternal code brings a certain hostility towards technology and business, offering, instead, the Arcadian myth of the omnipotence of nature and imagination.

The history of the Applied Arts is a history of the exploration of the territory which is situated between the Possible and Real, between the Order of the day and the Order of the night. I strongly believe our role in this history will be fundamental because I see in our future that the progress of our society will only be played out in a continuous dynamic dialectic between business and culture.

This is the reason why we continue on our way, even if that way is difficult, complicated, and often contradictory, trying to build our positive utopia, conscious that the consumer society will probably not be the last stage of the society in which we live. My Utopia is to encourage growth towards more and more evolved models of life, where products will have less importance and humans will have much more.

Alberto Alessi
(July 1993)

L. Krohn and M. Davis
Memory Containers
"Effigy"
stainless serving tray

Bibliography

Books

Alessi, Alberto: *Not in production, next to production.* Crusinallo: F.A.O. S.p.A., 1988.

Centro Studi Alessi: *F.F.F.: Family Follows Fiction Workshop 1991/1993.* Crusinallo: F.A.O. S.p.A., 1993.

Dormer, Peter: *Design Since 1945.* New York: Thames and Hudson, 1993.

Julier, Guy: *The Thames and Hudson Encyclopedia of 20th Century Design and Designers.* New York: Thames and Hudson, 1993.

Officina Alessi: *Tea & Coffee Piazza.* Crusinallo: F.A.O. S.p.A., 1983.

Officina Alessi: *Riccardo Dalisi: La Caffettiera e Pulcinella.* Crusinallo: F.A.O. S.p.A., 1987.

Polinoro, Laura (editor): *Rebus sic....*Crusinallo: F.A.O. S.p.A., 1991.

Polinoro, Laura: *L'officina Alessi; Alberto Alessi e Alessandro Mendini: dieci anni di progetto, 1980–1990.* Crusinallo: F.A.O. spa, 1989.

Scarzella, Patrizia: *From Project to Product.* Crusinallo: F.A.O. S.p.A., 1985.

Scarzella, Patrizia: *Steel and Style.* Crusinallo: F.A.O. S.p.A., 1987.

Thackara, John (editor): *Design After Modernism; Beyond the Object.* New York: Thames and Hudson, 1988.

Journals

Bodine, Sarah, and Michael Dunas: "The Tabletop Landscape," in *Metropolis,* vol. 6, no. 3 (October 1986), 52–58, 75, 77, 79.

Boym, Constantin: "Popular Design," in *Metropolis* vol. 13, no. 6 (January/February 1994), 38.

Burden, Marc: "Sources of Inspiration," in *Crafts,* no. 126 (January/February 1994), 47.

Doveil, Frida: "Per una nuova utilità; Vogliamo oggetti con un'anima," in *Modo,* no. 149 (May 1993), 55.

Fuhrman, Peter: "You are what you cook with," in *Forbes,* vol. 146, no. 14 (December 24, 1990), 46, 48.

Gandee, Charles: "Gandee at large: Alberto Alessi has design on your house," in *House and Garden* (April 1990) 230.

Jacobs, Karrie: "Prototype; Alberto Alessi and the Women," in *Metropolis,* vol. 11, no. 7 (March 1992), 82.

Matzdorf, Kurt: "Architecture in Silver," in *Metalsmith,* vol. 4, no. 2 (Spring 1984), 36–38.

Talarico, Lita: "Alessi S.p.A.," in *Graphis* vol. 47, no. 272 (March/April 1991), 60–77.

More important, Alessi established the foundation for an experiment into a collaborative new relationship with contemporary crafts, one which as a model for a new arts and crafts movement, could help reinvigorate tired industries which provide little choice to the consumer, and could respond to what is obviously an awakening desire by consumers to have available products which not only satisfy their functional needs but also their desire for aesthetic, cultural objects. Alberto Alessi's vision is not without precedent. Peter Dormer, in the essay "The ideal world and Vermeer's little lacemaker", voices a parallel observation about the 1970s when he writes:

> "In the 1950s and 1960s the crafts were supported by ordinary householders, not by museums...It was a practice which enabled the reintroduction of texture, colour, variety of form into homes at a period (1945–1970 and beyond) when the mores of contemporary design appeared to deny these ingredients or, worse, when manufacturing companies across the world palmed the consumer off with poor finishes and indifferent forms..."[22]

In Alberto's utopian fantasy for working with metalsmiths, he envisioned developing a villa on a hilltop overlooking Lake Orta not too far and not too close to the factory, complete with a silversmithing studio and research center – a place where artists could come and create prototypes for Alessi S.p.A., and then return to their private workshops, commissioned to make the production of their own designs, not wholly unlike Brian Asquith's production of Dresser's designs.[23]

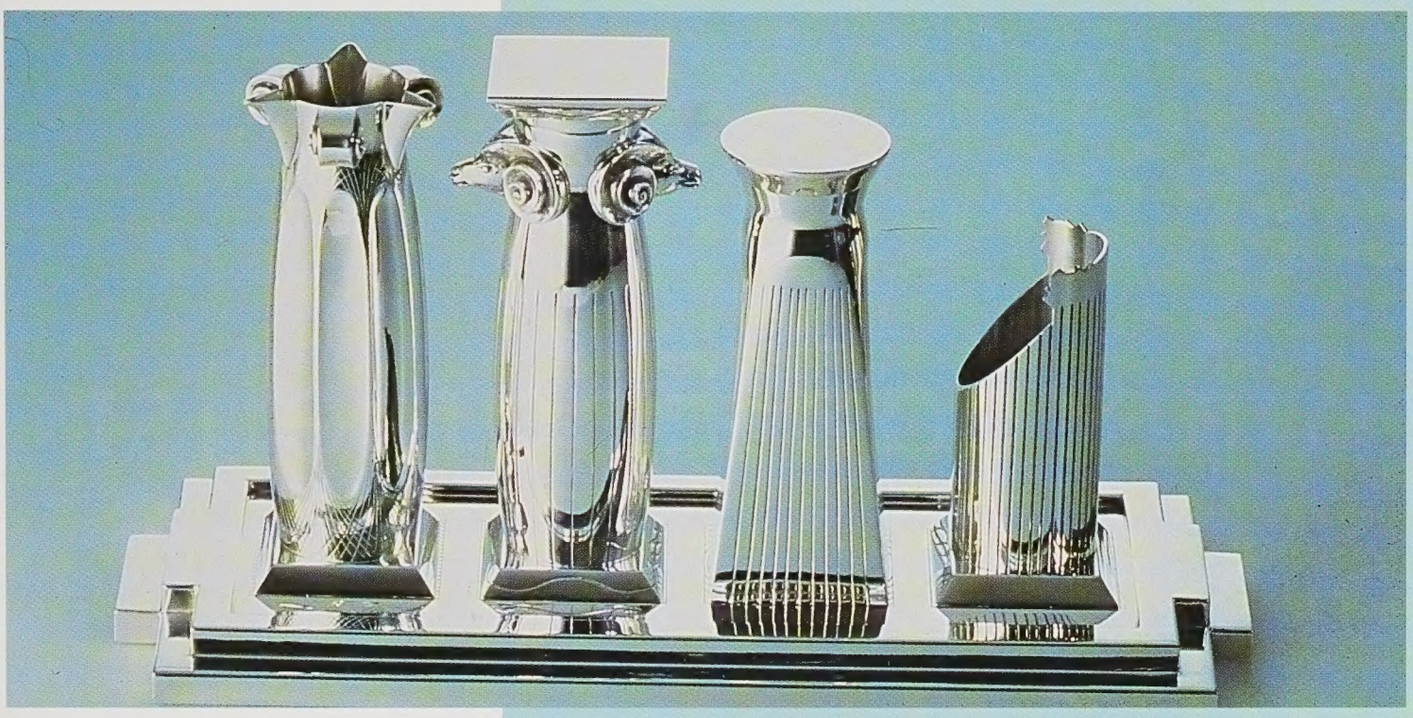
However, Alessi learned from his Antwerp experience that metalsmiths generally don't create so well outside of their own studios, lacking their usual tools and materials; that not all metalsmiths are capable or interested in developing technically producable or commercially viable designs; and that finding the 'right' metalsmiths for an Alessi project will be much like finding the 'right' architects more than a decade ago.

With Alessi S.p.A.'s, strong and unwavering commitment to its visionary General Manager for Marketing, Communication, and Design Management pushing the limits of industrial production for the tabletop, challenging the stereotypical notion of what consumers want, what can be produced, how and why, then perhaps Alberto Alessi can have his "personal, possible positive utopia for the next millennium." When Kurt Matzdorf, in discussing Richard Meier's *Tea & Coffee Piazza* set states: "How much better Helen Shirk would have handled this problem,"[24] it becomes conceivable that there will yet be an occasion to find out.

Joanna Lyle
Memory Containers.
"Ovo"
stainless canisters

Susan Ewing is Professor of Art, Head of the Jewelry Design and Metalsmithing program, Miami University, Oxford, Ohio. Gerardo Brown-Manrique is a registered architect and Professor of Architecture, Miami University, Oxford, Ohio.

The research for this article was conducted by Susan Ewing beginning in 1986, and was made possible by generous grants from the Ohio State Board of Regents "Research Challenge," and Miami University: Richard T. Farmer School of Business Administration Dolibois Faculty Development Grant, School of Fine Arts Academic Excellence Grant, and the Research Advisory Committee's Shoupp Award.



above
Charles Jencks
Tea and Coffee Piazza,
five piece sterling silver
coffee and tea service

below
Riccardo Dalisi
Neapolitan Coffee Maker,
tin prototype

Notes

1. Interview with Colby Lunt, Lunt Silversmiths, Greenfield, Massachusetts (May, 1986).
2. Interview with Johanna O'Kelley, Kirk Stieff Co., Baltimore, Maryland (June 2, 1987).
3. For example, Graves's teapots appear in the Miele Co. and Wolfe Ranges advertisements for their new line of stoves, as well as background elements in advertisements for furniture and finish materials.
4. Peter Fuhrman, "You are what you cook with," *Forbes,* (December 24, 1990), 48.
5. Charles Gandee, "Gandee at large: Alberto Alessi has design on your house," *House and Garden,* (April 1990), 230.
6. Alessi, "My personal, possible Positive Utopia for the next millennium..." (transcript), SNAG conference (June 1993).
7. These entries are found in the catalogue "Not in production, next to production".
8. Interview I with Alberto Alessi, Crusinallo, Italy (June 24, 1987).
9. Lecture I by Alberto Alessi, Antwerp, Belgium (August 30, 1993).
10. Lecture I, Alessi, Antwerp (*Ibid.*).
11. Interview I, Alessi, Crusinallo (*op. cit.*).
12. Alessi, SNAG conference, (*op. cit.*).
13. Lecture II by Alberto Alessi, Antwerp, Belgium (August 31, 1993).
14. Interview III with Alberto Alessi, Crusinallo, Italy (March 15, 1994).
15. Kurt Matzdorf, "Architecture in Silver", *Metalsmith,* (Spring 1984), 36–38.
16. See *Metropolis,* vol. 13, no. 6 (January/February 1994), 38.
17. Alberto Alessi, "Towards an awareness of the things we buy," in Laura Polinoro (editor): *Rebus sic...,* 6.
18. Benedetto Gravagnuolo (from *Casa Vogue,* V/1984), "Riccardo Dalisi," in *Officina Alessi,* Crusinallo: F.A.O. S.p.A., 1994.
19. Quoted from Marc Burden: "Sources of Inspiration," in *Crafts,* no. 126 (January/February 1994), 47.
20. "Sources of Inspiration" (Ibid.).
21. Interview I, Alessi, Crusinallo (op. cit.).
22. Peter Dormer, "The ideal world of Vermeer's little lacemaker," in *Design After Modernism,* 138.
23. Interview II with Alberto Alessi, Antwerp, Belgium (September 8, 1993).
24. Matzdorf, (*op cit.*), 37.

Karl Drerup: Amercan Enamelist

Enamelist Karl Drerup's (b.1904) successful career in the United States illuminates the mid-century craft revival in this country. Arriving on the scene at a time when crafts were at a low ebb in popularity, Karl Drerup was an influential example of artistic and practical success for those who desired an alternative to the industrial designer and mass-produced wares of the Machine Age. A number of Arts and Crafts metalsmiths utilized the various techniques of enameling on metal in the first and second decades of this century. These techniques were valued for the rich, unchanging color each offered without the expense of precious stones. But as World War I arrived, the celebration of the machine and modernism signaled the end of the Arts and Crafts reform movement. Enameling declined in popularity and seemed to disappear from the scene.[1] Interviewed in 1965, California enamelers, Arthur and Jean Ames credited Karl Drerup with having "virtually reinvented painting with enamel on metal in the forties".[2] Others also remember Karl Drerup's assistance and influence. In 1947, Drerup helped glass artist Maurice Heaton (1900-1990) "to develop a method of enameling glass that produced more luminous and brilliant effects than could be achieved with vitreous glazes".[3] Ceramist Edwin Scheier was influenced by the work of Juan Miro whom he first learned of from his friend and colleague, Karl Drerup.[4]

Enameling suited Karl Drerup both artistically and practically. In his words, enamels have "color, intimacy, tell a story in a small space and need little workshop space". The characteristic small-scale, jewel-like color and meticulous craftsmanship of Karl Drerup's enameled plaques, dishes and bowls reflect his viewpoint. Like portrait miniatures or jewelry, these small enamels are intimate objects to be lived with, handled and examined at close range. In large part, Drerup's imagery reflects the people and the natural world around him in places he lived, whether in the Canary Islands or in New Hampshire. Some imagery is drawn from traditional Christian iconography and some from childhood memories. Other images are non-objective. In early works like *Robin with Three Eggs in a Nest* (approx. 7" x 7"), a single bird and nest, two fish or a simple still-life might appear within a small round or rectangular format. By the mid-forties, these images became more complex both in imagery and composition. *Birds with Fox* (10⅝" x 10⅝") c. 1950 portrays the plentiful and exuberant life of a marsh. Horizontal ribbons of luminous sky-blue water alternate with strips of earth in a densely occupied but compressed space while the viewer is directly engaged by the quiet gaze of the wildlife. Within this small space, Drerup achieves color, intimacy, and drama.

In the mid-fifties, Drerup produced a number of larger works by combining three enameled plaques either horizontally or vertically. The three-part vertically arranged *Scarecrow* (35½" x 13½") continues the abstracted natural forms of the earlier works. It was exhibited and awarded a prize in 1956 at the Nineteenth Ceramics National in Syracuse and shown in *American Artist* in the January 1957 issue. When Drerup arranged the three parts of his *Saint Hubert* horizontally, he adopted the triptych format traditionally used with religious imagery to tell the story of the medieval Christian saint's conversion during the course of a stag hunt. Drerup eschews medieval attire and stylistic devices, preferring a more timeless landscape as a stage for a contemporary drama of spiritual revelation. Drerup fashioned a number of large wall crucifixes during this period.[5] Throughout his career as an enamelist, the familiar Christian image of St. George and the Dragon remained one of the artist's favorite subjects.

by Jane L. Port

Groups of musicians and musical instruments appear frequently in Drerup's compositions. Horns and masks emerge eerily from the blue depths of an enameled bowl (approx. 12" dia.) and evoke the aura of Mardi Gras. The strong imagery, sensuous color, and intimate scale work together to produce a compelling immediacy. The viewer's eye is seized by the hypnotic gaze of the large mask and drawn into the world of this small object in much the same way that a believer is drawn into contemplation of a religious icon.

Drerup admired the work of Hans von Marées (1837-1887) who, like other European painters of the second half of the nineteenth-century (Renoir and Bouguereau, for example), longed to return to the depiction of an Arcadian landscape inhabited by idealized figures. Humans and animals at peace in undisturbed natural surroundings are Drerup's characteristic themes. The strong linear quality of the simplified figures and the compressed space of Drerup's compositions attest to the artist's knowledge of cubism and the avant garde art of the early twentieth-century. Foreground and background in *Birds and Fox* seem almost to merge forming a single faceted shallow space of flickering light and dark hues. Karl Drerup wanted to acknowledge and retain a meaningful link with the art of his European past while developing his own work in the present.

Educated in the European academic manner of adherence to traditional methods and skilled craftsmanship, Drerup recognized Americans' "lack of a confining tradition...and [subsequent] willingness to experiment" as both a strength and weakness. Though leading to responsive and innovative work, he felt it resulted in a designer/production orientation rather than that of the designer/craftsman. In an interview with Oppi Untracht in 1957, Drerup discussed his process for painted enamel in detail and related it to oil painting on canvas. Trained as a painter in Europe, Drerup was especially drawn to the painterly techniques and pictorial conventions of the Limoges style of enameling first developed in the fifteenth century. Starting with sketches on paper, he progressed to under painting on the metal ground in tonal qualities of light and dark. Only then did he begin the application of opaque and transparent enamels with many firings required as the work was built layer by layer. Drerup stressed that execution is a creative part of the work for the designer/craftsman.[6]

A brief account of the artist's life yields a portrait of a spirited person striving for his own identity and for self-reliance. Born in 1904 in Germany near the Dutch border, Karl Drerup was the second son of an old and prosperous Westphalian family.[7] In the hope that their boys would become priests, the artist's parents sent the brothers to a small, exclusive Cistercian Monastery school at Westerwald near Hackenberg to receive a classical education. Oppressed by the rigid discipline, Karl managed to vent his feelings through a small, secret notebook of caricatures of the resident Cistercians. Finally, in 1921, his parents relented and allowed him to leave the monastery and attend the Kunstwerkschule near their home and where the curriculum centered around drawing. In 1924 he traveled on horseback through Spain and Italy.

Stricken with tuberculosis in 1925, Karl spent the next three years recuperating in a Swiss sanitorium. Loathe to return south to Switzerland after a visit home, Karl gave in to his long-held desire to study at the art academy in Berlin and boarded the north-bound train. A paternal uncle, in sympathy with Karl's desire for an art education, supported the young artist. Karl studied for three years at the academy earning a master's degree in graphic art under Hans Meid, a well-known graphic artist.[8] Though Karl had friends at the Bauhaus, he rejected the school's experimental approach to art, preferring to follow traditional methods. Käthe Kollwitz (1867-1945) visited the academy print shop several times. On seeing him attempting to incorporate social concern into his work, Karl remembers Kollwitz reprimanding him with "Oh, Drerup, stop it!" Karl says she was right. He wanted to do well, not "good."

After spending time in Switzerland to regain his health, Karl returned to Italy where he studied painting in Florence with Felice Carena from 1929 to 1933. He earned a master's degree in painting, studying the nude and composition. In 1932, while he was still living in Europe, Karl's paintings were included in the first exhibit of German art shown in the US after World War I. The German painter, Christian Rohlfs (1849-1938) had recommended him for membership in the German artist's union, which included the avant-garde artists of the day as well as more traditional painters like Drerup. When the curator of the Brooklyn Museum invited the group to show in the US Karl's work traveled to America along with that of the other members of the union.

Karl Drerup
Birds and Fox, c. 1950
enamel on copper
10⅝ x 10⅝"
Courtesy The Currier Gallery of Art
Manchester, NH
Gift of Charles E. Buckley

Opposite, Top
Karl Drerup
Triptych, Saint Hubert (or Eustace), c. 1955
enamel on copper
Courtesy The Currier Gallery of Art
Manchester, NH
Gift of Frank and Elizabeth Cummings

Opposite, Bottom
Karl Drerup
Robin with Three Eggs in Nest
enamel on copper
approx. 7 x 7"
Courtesy The Currier Gallery of Art
Manchester, NH
Gift of Frank and Elizabeth Cummings

All photographs by Bill Finney

His circle of friends in Florence included Karl Böcklin, son of the Swiss painter, Arnold Böcklin. Karl believes they were the last class at the academy to be untouched by fascism in Italy. Gertrude Lifmann, a young German studying linguistics, entered Karl's life in Florence. The two married in Florence and then fled to Madrid in 1934 where Gertrude worked as a translator and cared for Karl who was again ill. In 1935 the couple moved to Tenerife in the Canary Islands. Gertrude, who had studied at the London School of Economics, taught English. Karl painted and claims that he finally became well during the three years spent in Tenerife. As the Gestapo were gaining control of the Canaries, the Drerups fled once again. Karl's experience with the insanity of this period in Europe has not faded from his memory. Traveling separately through Europe to the United States, Karl and Gertrude Drerup arrived in New York in 1937.[9]

Karl no longer received financial help from his family and the couple initially lived on Long Island with Karl's brother, Paul, while Karl worked as a house painter. Soon the enterprising young artist began to explore possibilities in the decorative arts. His Florentine landlady had maintained a pottery studio in the countryside outside the city where Karl learned to make in his words: "simple, colorful, Majolica-decorated pieces…". He showed Rena Rosenthal, owner of a chic gallery of contemporary art in Manhattan, a number of porcelains he had made and Rosenthal and others encouraged Karl to produce more pottery.

Hoping to make more contacts, he attended a meeting of architects and artisans at the Architectural League on Park Avenue. Here Karl met Franz von Tury, another self-exiled artist (Hungarian) who had studied in Europe with Meissen and was then working as an engineer at a sanitary porcelain works in New Jersey. Von Tury had developed a beautiful, heavy glaze that required only one firing. Drerup and von Tury collaborated in the production of nineteen pieces of pottery for an exhibit at the New York World's Fair of 1938. One of the pieces won an award, launching the pair's career in American ceramics. Drerup continued to paint porcelains with von Tury, eventually wholesaling through Rosenthal a "car-load of porcelain a week". Karl remembers a collaborative piece shown in Syracuse at the Ceramics National in 1939, "a reduction piece, a beautiful pink with a man and an animal". The so-called *Shepherd's Vase* won the purchase prize at Syracuse in 1939 and was shown in *The Magazine of Art* (November 1939), *Design* (November 1939) and *Arts and Decoration* (March 1940).

Soon after his arrival in New York, Karl saw the National Ceramics Show at the Whitney Museum in New York City. The exhibition included work by Ohio enamelist Edward Winter (1908-1976). When Tommi Partziger, who designed furniture for Rena Rosenthal's shop, suggested to Karl that he knew of no fine enamelists working in New York City, Karl became intrigued. Using German and English texts of the late nineteenth and early twentieth centuries, he researched techniques of enameling and gained practical knowledge in metalwork by observing a local metalsmith. By 1940 Karl's enamels were being sold by Hudson Walker on 57th Street. During World War II, George Jensen became Karl's main outlet for enamels when Walker was drafted and his shop closed. The dealer Karl Nierendorf, who knew of Karl's family, also sold a few Drerup enamels. Because enameling allowed him to move toward his personal ideal of the designer/craftsman, Karl Drerup decided to abandon porcelain decorating for good and to concentrate on enameling on metal. He credits the Ceramics National at Syracuse and Adelaide Alsop Robineau, in whose honor the exhibition was founded in the 1930's, with helping people to see ceramics as art. Though enamels were shown alongside ceramics during the thirties and forties, the artist feels they are now more properly shown with other metalwork.

Along with his work as an artist during these years in New York City, Karl Drerup began to teach painting, drawing, and ceramics at Adelphi College, now Adelphi University, on Long Island. A visit to the New Hampshire countryside with the ceramists Edwin and Mary Scheier in 1940, however, convinced the Drerups that they were ready to leave city-life behind. The couple became American citizens in 1944 and they moved to New Hampshire at the war's end in 1945. Before he left the city, Karl became a Charter Member of the New York Society of Designer-Craftsmen. When it became known he was leaving Adelphi, Karl received offers to teach from both Scripps College in California and from Michigan State in Lansing. Reaffirming their desire for permanence and roots, the Drerups settled in the quiet countryside of Thornton, New Hampshire. For the next three years Drerup worked intensely at his craft. In 1946 he joined the League of New Hampshire Craftsmen and he remembers fondly how his association with the League gave him a feeling of belonging right from the start in his new home.[10] The Drerups' son, Oliver, was born in 1947 and a year later Karl began what would be his twenty-year teaching career at nearby Plymouth State College.

Through these years of teaching, he continued to paint and maintained an ambitious level of work and exhibitions in enameling. In 1944 he had participated in contemporary American craft shows mounted by both the Cincinnati and Baltimore Museums of Art. By 1950 interest in enameling had grown to the point that there were exhibits devoted wholly to its history, such as the "History of Enamels" at the University of Pittsburgh. In 1954 the Museum of Arts and Decoration at the Cooper Union in New York City held "An Historic Review of Enamels", which included contemporary examples by Karl Drerup. Karl's work was included in exhibits at New York City's Museum of Contemporary Crafts (now the American Craft Museum), the annual decorative arts exhibitions at the Wichita Art Association, the invitational ceramics exhibit series at Scripps College in Claremont, California, the Philadelphia Art Alliance's "Enamels 1958", the Syracuse National and at the US Pavilion at the 1958 World's Fair in Brussels. By the autumn of 1959, the Museum of Contemporary Crafts was able to mount an exhibit of 330 pieces by 82 enamelers from across the United States. The exhibit honored Karl Drerup, as well as Kenneth Bates and Edward Winter, with retrospective displays. One critic noted that, judging from the number of entries in the exhibit, "painted enamel has also proved to be the most tempting of all enamel processes".[11]

At mid-century Karl Drerup had become pre-eminent in the field. Because of his leadership and influence on others in the craft world, he was one of eight American craftsmen included in the 1961 Brooklyn Museum of Fine Art's comprehensive review "Masters of Contemporary Crafts". By 1962 he was referred to as "venerable".[12] As Professor Drerup, Karl exhorted his students to work hard and he continued to build the art department he had founded at Plymouth State College. When he retired from teaching in 1968, the one-man art department he had founded had grown to include ten instructors and 135 students. To honor him, the college established the "Karl Drerup Art Gallery" in 1986.

Karl Drerup's painted enamels played a major role in re-establishing the popularity of the medium of enameling on metal at mid-century in the United States. Institutions such as the Metropolitan Museum of Art in New York City began buying his work as early as 1944, less than a decade after he arrived in America. The Museum of Fine Arts, Boston, the Newark Museum, the Currier Gallery of Art, the Cincinnati Museum of Art, the Baltimore Museum of Art, the Everson Museum of Art, the Brooklyn Museum of Art, and the Worcester Art Museum have acquired enamels by Karl Drerup in subsequent years. His enamels are included in important private collections around the world and in 1989 the State of New Hampshire celebrated Karl Drerup's contribution to art and society by naming him a "Living Treasure of New Hampshire".

Jane Port is a decorative arts historian who lives in Wellesly, MA.

NOTES

1. One link between early and mid-twentieth century enameling in this country connects Kenneth Bates working in Ohio at mid-century with the earlier Arts and Crafts movement. In the 1920's Bates studied at Massachusetts College of Art with Laurin H. Martin, the Dean of Boston's Arts and Crafts enamelers who, in turn, had studied in England with Alexander Fisher, master of the English arts and crafts enamelers.
2. American Archives of Art. Tape 61. June 9, 1965. Betty Lochrie Hoag, interviewer. Transcript of tape-recorded interview with Mr. and Mrs. Arthur Ames at home in Claremont, CA.
3. Davies, Karen, "Maurice Heaton: American Pioneer in Studio Glass", *American Craft* (Aug-Sept 1984), 51.
4. Komanecky, Michael K., *American Potters: Mary and Edwin Scheier* (Manchester, Currier Gallery of Art, 1994).
5. Drerup's crucifixes are reproduced in Untracht, Oppi, "Karl Drerup, Enamelist", *Craft Horizons* 17 (February 1957), p. 12 and *Enameling on Metal* (Philadelphia: Chilton, 1957), frontispiece and p. 45.
6. Untracht, Oppi. "Karl Drerup: Enamelist", *Craft Horizons* 17 (Feb 1957), p. 10.
7. This sketch of Karl Drerup's life is drawn from a tape-recorded interview with the artist by Robert Brown of the Archives of American Art in 1972 in New Hampshire and from the author's conversations with the artist in Newton, Massachusetts in May of 1994.
8. Jannasch, Adolf, *Hans Meid* (Berlin: Paul Neff Verlag, 1943).
9. Author's interview with the artist. Newton, MA. May 10, 1993.
10. Ibid.
11. Backlin, Hedy. "Contemporary Enamel, A National Survey", *Craft Horizons* 19 (Nov. to Dec. 1959), p. 26-33.
12. *Craft Horizons* 22 (Sept-Oct 1962).

Beyond Tradition:

The Silver of Bernadette Rodríguez-Caraveo

By Patricia Harris & David Lyon

Bernadette Rodríguez-Caraveo confounds expectation. Just when it seems her work can be pigeonholed – as typically Hispanic devotional art, as updated versions of Victorian memorial lockets, as neoclassic Southwestern silver – a given piece unfolds into surprise. She applies meticulous artisanry to a rich cultural tradition to create jewelry as evocative and complex as the milieu from which she springs.

Most recently, Rodríguez-Caraveo has begun a series of one-of-a-kind pieces evolved from the relicario, a repository box for a sacred object. In Hispanic Catholic tradition, the relicario often takes the form of a locket with a saint's image. Rodríguez-Caraveo's particular pieces merge the form of devotional object with personal imagery to evoke the power of public archetypes in otherwise intimate statements.

If there is a single description that casts a broad enough net to cover all of her recent work, it is the frequently maligned term of "narrative". Because her work lies outside the abstract mainstream of art jewelry, Rodríguez-Caraveo takes refuge by labeling herself a "folk artist".

There is a certain degree of truth in this self-protective coloration. She is a folk artist in the sense that she is a bearer of cultural and religious tradition. Raised in Santa Fe, New Mexico, by her grandparents, Rodríguez-Caraveo grew up in the Hispanic culture of the northern Rio Grande. This particular tradition is unique, having developed its own idiomatic language and artistic vocabulary in prolonged isolation from the mainstream Catholic Church in both Mexico and the United States.

"I grew up heavy-duty Catholic with my grandparents, getting up at 6:00 in the morning every Sunday and going to church", Rodríguez-Caraveo explains. And while she is less deeply involved in the church, her interest in the religious artistry persists and she still attends "more for the images and the rituals". The imagery remains a connection to her past. "My grandma always had religious images everywhere", she says. "She always had an altar in the house."

While Rodríguez-Caraveo's work draws from the cultural reserves of Spanish colonial tradition and upper Rio Grande religion, it is ironically unacceptable for the major traditional Hispanic arts exhibition held each year in Santa Fe. Although the city is best known for Native American arts as displayed each August at Indian Market, it is also the central trading town for traditional arts of Spanish colonial origin. Each July the zocalo teems with the three-day Traditional Spanish Market, which, like Indian Market, is limited to artists who both have the appropriate bloodlines and who work in traditional methods, motifs, and material. In both cases, participating artists must pass muster through a rigorous jurying process.

Many contemporary artists and artisans also create a line of work to meet the scholarly criteria for admission to these markets because the prestige and visibility can be a career-builder. But Rodríguez-Caraveo foregoes Traditional Spanish Market because she doesn't want to be limited to decorative filigree, the only colonial-era silver of the upper Rio Grande valley. Instead, she and her jeweler husband, Oscar Caraveo, exhibit at the concurrent Contemporary Spanish Market on Santa Fe's side streets. The contemporary market, also strictly juried, is open to artisans whose work incorporates post-colonial techniques or materials.

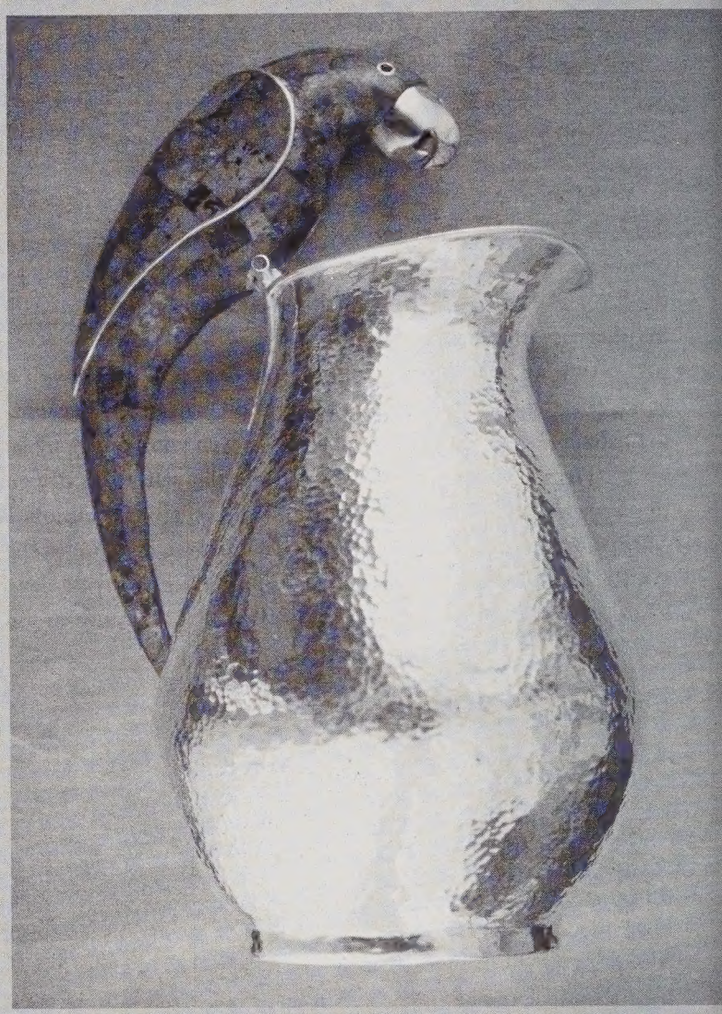
"I used to be bothered that I couldn't show at Traditional Spanish Market", Rodríguez-Caraveo says. "At the same time, I really like the freedom I have in Contemporary."

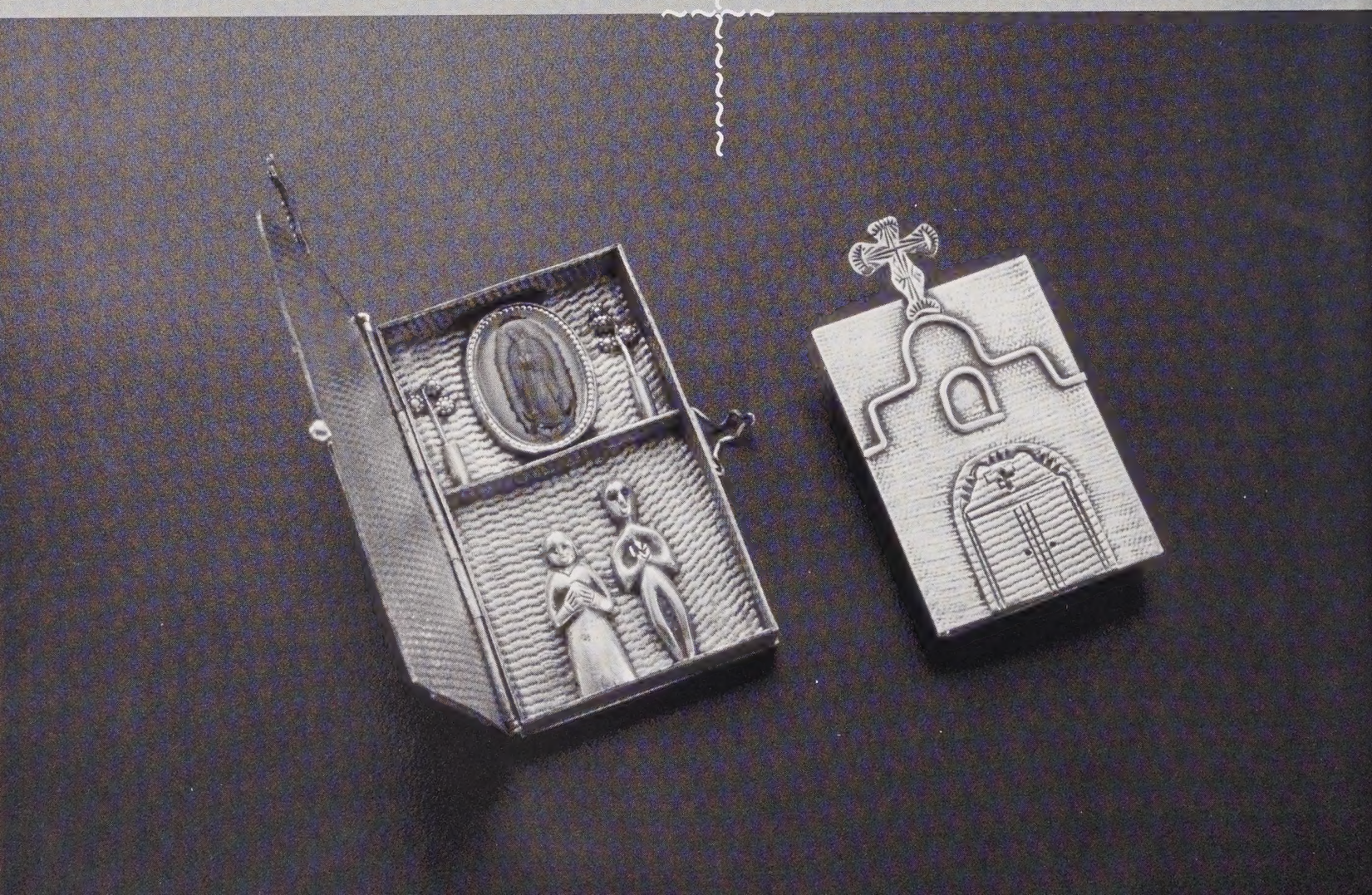
That freedom is born of mastery of the full range of a silversmith's technical skills. As she says, "I have the philosophy that you can make anything you want as long as you learn the technical skills."

Her training began early. Rodríguez-Caraveo grew up in the Santa Fe milieu "surrounded by jewelry and the arts", and some of her earliest memories are of visiting silversmiths at work in the shops. By her early teens, she was working for a neighbor, Patricia LaFarge, an importer with a specialty in jewelry.

On LaFarge's encouragement, Rodríguez-Caraveo enrolled at the University of New Mexico in 1976, determined to become a special education teacher. But she couldn't stay away from the art department and her 1982 degree was in art education. (With a master's degree in hand, she now teaches in an alternative high school and in the jewelry program at the University.)

Opposite
BERNADETTE RODRÍGUEZ-CARAVEO AND OSCAR CARAVEO
Nuestra Señora, 1994





The head of the jewelry program, Ralph Lewis, spurred Rodríguez-Caraveo to pursue jewelry as a creative medium. A look at her student work shows why. Although her design skills had not reached full expression, her instincts were leading in an unconventional direction. And she was already shaping pieces more as a sculptor than a silversmith. Two pieces using the same hammering technique show her evolution. Her hammered silver earrings with blue lace agates of 1978 already demonstrated what would become a trademark tension between glassy and textured surface. Their complex shapes – the apparent free-form design is belied by the symmetry of the two pieces – is atypical of her work, perhaps more characteristic of student style at the time. By the time she produced the 1981 cylindrical silver box with an opal set into its lid, she had mastered the hammer to produce an effect that calls less attention to itself but clearly marks the piece as an artifact of a human hand. An inarticulate history of manufacture is proclaimed in each speck of recessed oxidization.

After graduation and intrigued by an offer to stay with a silversmith's family, Rodríguez-Caraveo went to Taxco, Mexico, to perfect techniques she had not studied in depth at the university. Historically, Taxco was among the first and richest silver-mining and fabricating towns during the Spanish rule of Mexico and today Taxco is Mexico's leading center of jewelry design and production. "Everywhere I walked it was silver", Rodríguez-Caraveo recalls of her first visit. "The town glistened with silver."

Taxco was an education in both jewelry and pre-modern Mexican life. "I paid $100 a month to Isidro García and his family to live with them", she says. "We did all the family things together, the traditional stuff. I couldn't even go out unless I had an escort."

Rodríguez-Caraveo did her primary apprenticeship at Los Castillos, the largest of the Taxco jewelry-makers, where she had a master teacher but rotated throughout the operation. She eventually worked all the benches executing the clean, smooth, house designs that derive from modern Scandinavian abstraction of simple forms.

Yet a piece like Rodríguez-Caraveo's silver pitcher with bird handle for Los Castillos shows her own predilection for texture and narrative and a taste for the colloquial which derive from a long folk tradition. (Ceramic and stone vessels with bird handles dating from the first three centuries A.D. have been found at Teotihuacán, the pyramid city near modern Mexico City. Because Teotihuacán was the chief trade center of the Americas in its day, the vessels could have originated anywhere in Mesoamerica.)

When she completed her Los Castillos apprenticeship, Rodríguez-Caraveo worked with other Taxco masters to learn their technical specialties. Perhaps most influential was Bruno Pineda, who taught her repoussé.

Of course, technical training alone does not make an artist – it merely enlarges her possibilities. In producing her first independent pieces for Contemporary Spanish Market, Rodríguez-Caraveo turned to vernacular "folk" art of the upper Rio Grande. Although the tradition boasts little jewelry, it is nonetheless rich in iconography. For Spanish Market, she followed the lead of her brother, Marty Rodríguez, a maker of wooden replicas of Camposanto crosses, a type of grave marker still found in village churchyard cemeteries in the Sangre de Cristo mountains. But Bernadette produced hers in silver, fabricating rather than casting. The experience was discouraging, in part because many potential buyers didn't understand how the work differed from mass production pieces of similar themes.

"Even here, where people are sophisticated about jewelry, many customers don't know the difference between a hand-fabricated piece and a casting, and I was cutting these by hand", she says. "But it was a good start and I got a lot of galleries in the process." More conventional traditional rosaries and pendants with figures of saints met with better acceptance from the buying public.

The gatekeepers at Spanish Market had an easy time with Rodríguez-Caraveo's crosses. Silver was not used to produce crosses in the colonial period; ipso facto, she was a contemporary artist. Standards are not so clear for an audience less concerned with historical authenticity. How does one view an artist who employs folk tradition but departs from the anonymity of that tradition to make a personal, even intimate statement?

Clockwise
Cylindrical box
1981
opal, sterling

Pitcher with stone bird handle for Los Castillos Taxco, Mexico
1982

Relicario Churches with Milagros
1993-94

Rosary
sterling, garnets

"I've always loved the images of the Church
and I've always carried an image of the Lady of Guadalupe in my purse.
It's mostly because it's a part of my grandparents that I never have wanted to let go.
I really miss that part of the culture.
I miss the fact that there aren't any old people teaching all the things
that I learned from my grandparents."

Bernadette Rodriguez-Caraveo

A lead might be found in the work of Mexican painter Frida Kahlo – not in terms of direct influence on Rodríguez-Caraveo, but because she took a similar approach to turning tradition to her own artistic purposes. Even European and US art critics who are sympathetic to Kahlo's art often fail to credit Kahlo's appropriation of popular, often devotional art of colonial Mexico in constructing her apparently surrealist imagery. But while Kahlo's paintings were extensions of the Mexican retablo painting tradition, they were usually psychological self-portraits. By assuming the vocabulary of popular art, she could use its symbols and stylizations as an emotional shorthand immediately recognizable by anyone immersed in the popular culture. But these images of *artes populares* have a resonance even outside the culture, as evinced by the critical embrace Kahlo has received in the US in recent years.

Like Kahlo, Rodríguez-Caraveo has found inspiration for innovative and personal work in a populist body of imagery: the milagro. Milagros are religious fetishes – ex-voto figures – still prevalent in Catholicism throughout Latin America, although they have not been widely used in New Mexico for a generation or more. They are typically pinned to the figure of a saint from whom the supplicant asks heavenly intervention or as a gift of thanks for answered prayers. The milagros, most often cast of base metals but sometimes of gold or silver, take any number of forms – arms, legs, hearts, eyes, lungs, pregnant bellies, farm animals, heads of grain, vegetables, houses, barns, automobiles, etceteras. Some of the figural motifs are more closely related to indigenous animistic religion than to Christianity.

In 1992, Rodríguez-Caraveo and her husband acquired reproduction rights to an extensive collection of milagros from throughout the Americas owned by art historian Martha Egan. Through their mail-order firm, Milagros y Más, they sell sterling and bronze castings of these figures. The business arrangement gives Rodríguez-Caraveo access to objects laden with centuries of ritual power.

In effect, a milagro is an externalization of a prayer – a desire made metal. To believers, it represents a sympathetic magic, a homeopathic medicine of the spirit. To a non-believer, it can still be imbued with power through its semiotic qualities. Rodríguez-Caraveo points out that even in the folk tradition, no one knows why a given milagro was made, but that each user bestows his or her own meaning on the form over time. In effect, a milagro becomes detached from the significance perceived by its maker and becomes instead a focal point for the dreams or worries of each successive owner. Rodríguez-Caraveo incorporates them into her relicarios as pointers to the traces of a nearly vanished culture, a celebration of a way of life and belief.

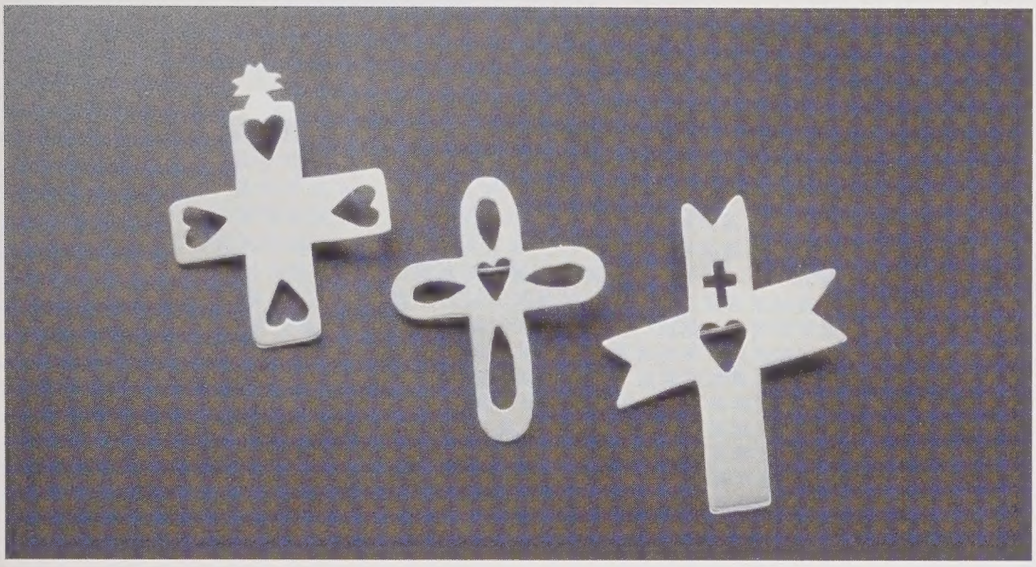
Using milagros as an element in jewelry was not a new concept. Mexican folk artists had been covering wooden crosses with them for many years, and Acapulco jeweler Pal Kepenyes designed an entire line of brass and bronze jewelry incorporating dozens to hundreds of milagros in each piece in the late 1970s and early 1980s. In both cases, the milagros are design elements that achieve their effect through accumulation and agglomeration. Rodríguez-Caraveo, on the other hand, isolates and juxtaposes individual pieces, which demand a more contemplative response.

The figures are also a link to her personal past. "When I was a kid, Patricia [LaFarge] would take me to the bank and show me these very old milagros, all in silver, that she kept in her safe-deposit box. One was a little bed with a person lying in it. I thought a lot about that image that had been made to keep someone healthy or help someone through an illness." As a child, she had been touched by the faith embodied in that particular milagro. As a mature artist, she recognized that milagros could be both a gateway to memory and a powerful and complex vocabulary.

Moreover, she saw that although their ostensible purpose was prayer, the milagros embraced both secular and liturgical subject matter, which opened up new dimensions of expression for an artist whose imagery had dealt primarily with the austere iconography that dominates the traditional New Mexican strain of Catholicism. "I wanted people to open one of my pieces and laugh or be intrigued", she admits.

So she made a small silver box and began composing scenes with milagros. One association led to another. When she was a child, her grandparents would go for Sunday drives into the country, especially the hill country north of Santa Fe that remains a stronghold of pre-Anglo culture.

Opposite
Relicario Lockets
early 1990s
sterling, stones, glass and paper



Sterling Camposanto crosses
late 1980s

"Grandpa had some friends in Chimayó who always had farm animals – pigs or donkeys. The milagros drew that back from the past into my memory. The very first relicario I did was a man and a woman in a little box locket", she recalls. "The front is a farmhouse. You open it up and they're inside. On the side I put fencing and I had animals inside the fencing and on top of the fence."

Two constants permeate traditional Hispanic culture along the upper Rio Grande: the land and the church. The logical next step after working with farm motifs was to reflect the simple devotion of the country church. *Relicario Farm Scene with Milagros* and *Relicario Churches with Milagros,* demonstrate a relatively straightforward approach to the church – sketched with an economy of line that directly echoes both the folk architecture of adobe structures and the material asceticism of the interior. In Rio Grande tradition, a church is intended to be filled not with glorious furnishings or even stained glass, but with prayer.

The modality of these relicarios owes a great deal to the traditional locket, on one hand, and the nicho of local religious tradition on the other. (In northern New Mexico, the nicho was a small wooden side altar set into the adobe wall of the church – almost like a doll house stage-set for a religious parable. In recent years, the nicho motif has been adapted to other media and to more secular settings.) As such, the relicarios bear the solemnity of liturgy, yet at the same time, they suggest a secular whimsy through the folk qualities of the milagros incorporated into them.

As a result, potential buyers don't always quite know what to make of each piece. "They look at it, play with it, and walk away", she says. "And usually they come back and say, 'I really have to have that'."

It is a welcome reversal of the attitude that greeted her Camposanto crosses, for making one of these relicarios is laborious, Rodríguez-Caraveo admits. While some of the milagros are cast, all the other pieces are made and assembled by hand. "I love to solder", she says, almost apologetically. "And I love setting stones and I love seeing things come together. And when you cast it, you lose the attraction you have with the metals."

She also chooses to work in sterling silver, using gold only rarely as an accent. History is one reason for her preference: "I grew up with sterling because sterling is affordable. Every Christmas or birthday, I always got a piece of silver jewelry."

Since beginning with the Chimayó tableau nearly three years ago, Rodríguez-Caraveo has used the relicarios to explore the creative and symbolic potential inherent in milagros. They have become her signature pieces, representing a mature and modern vision with the weight of tradition behind it. The scenes within her relicarios speak to memory – with all the mystery enclosed behind the doors – as well as to evocative possibilities of the figures that tell a story in a language so embedded in a collective unconscious that we swear we know the tale.

Clockwise

Hammered sterling earrings 1978
blue lace agates, sterling

Hair comb, for Pineda
Taxco, Mexico
1982
repoussé, silver

Relicario Farm Scene with Milagros
1992

Patricia Harris and David Lyon are freelance writers and frequent contributors to arts and fine crafts magazines. Patricia Harris also collects art from the Spanish Americas. They co-wrote the critical essay for the monograph, Michael James: Studio Quilts, *appearing this spring from Editions Attinger, Switzerland.*

Reviews

The Effects of Good Chemistry – Metalwork By Lynn Whitford

Wisconsin Academy of Sciences, Arts and Letters
Madison, Wisconsin, October 3 – 28, 1994

By Annette Mahler

These works of hollowware were made over a period of six years (1988-94) and deal with how we as viewers deal with issues of perception, understanding, and appreciation of both the generic and the particular. All of the vessels draw their inspiration from the everyday world. The forms are elemental, basic shapes which we have seen all of our lives, whether they are wine bottles, laboratory beakers, or oil cans. Their recognizable shapes help us to focus right away, we don't need time to make sense out of them. Such simple forms help to ground us and immediately encourage viewers to recognize that these forms have long been a part of the human visual world. The first step, therefore, is the recognition that a simple form is worthy of study and admiration, that its familiar form is truly beautiful. A heightened appreciation then comes with the further consideration of the vessel's color and surface finish.

By placing the containers on shelves, Whitford creates tableaus arranged in a specific order. Within that context the viewer then begins to react to the cumulative effect of shape, color, and placement. The vessels are like actors/dancers on a stage, enlivened by the dialog/movement between them. The sense of relationships evoked by the grouping of vessels enriches the forms. We see how the individual objects, whether rectilinear or round, valid in their own right, are drawn to others different from themselves, and in this proximity they create new shapes. They produce new geometrical relationships and the viewer is encouraged to consider the power of the generic, elemental shapes as they exist by themselves and in relation to others of their kind. It is this capacity of Whitford's work to function on various levels simultaneously that makes it so powerful.

In *The Effects of Good Chemistry II* the artist places vessels of various shapes and heights onto a stage-like shelf. The proportions of the shelf have been carefully considered, creating a wonderful visual paradox, allowing the vessels to be both contained by the shelf, as well as creating the illusion of pushing its boundaries beyond its actual height and width.

Just as shape/form is an essential part of Whitford's work, color is of great importance. Each vessel has a patina which gives it a richness. And this color helps to heighten the awareness of the simplicity of the forms as it elevates them above the ordinary. The subtle painting of the shelf, neutral, yet alive with individual nuances of diagonal strokes, creates a surprising stillness, which further elevates the sense of dignity and importance which viewers come to recognize as the essence of these vessels.

Left
Lynn Whitford
If Time Were an Object, 1994
wood cabinet, antique glass,
mirror glass, copper, brass

Right
Lynn Whitford
The Effects of Good Chemistry II, 1994
copper, wood shelf
15½ x 36 x 10½"

The most recent work, *If Time Were an Object,* is a medicine chest holding three rows of medicine-type bottles. Whitford began with a collection of glass bottles and each of them has been replicated in copper and placed on the shelf, copper vessel in front of its glass counterpart. The copper retains its basic pinkish color with a fine emery finish, echoing the manner in which the glass bottles, clear and wavy, also show the nature of material from which they are made. Each glass bottle is a generic though slightly different shape and the copper vessels repeat this subtle variation. A quick, passing glance would have us see the forms as alike, yet a closer study reveals variety. It is the artist's intention to lead us from an easy visual recognition and appreciation of shape, to a more subtle and nuanced consideration.

The multiplication of these forms by their placement in front of a mirror, set at the back of the cabinet, takes us a step further and has us consider the constant sorting and categorizing in which we all engage. Viewers move from an image of a generic form, to the image of a specific form, to all of the nuances in between.

Whitford does not "tell" the viewer how to look nor how to sort all of these variations. Rather, by presenting layers of possibilities, she makes her work easily accessible to everyone: child or adult, art cognoscenti or novice viewer. Though placed within a stage-like settings, the vessels remain accessible and they invite touching, caressing, and use. And though they reside in a formal setting, they are not removed from the ordinary. Lynn Whitford's work has a timeless quality and in that sense it surpasses much of the work that is currently being done by others working in metal. There is a strength in her pieces which can bring satisfaction to all viewers; that is what makes her work so lasting in one's memory.

Annette Mahler trained in both art and art history before becoming a writer. She resides in Madison, Wisconsin.

Left
Myra Mimlitsch Gray
Mantlepiece, 1994
silver, copper, walnut veneer
18 x 8 x 2"
Photograph by Jon Lenz

Right
Myra Mimlitsch Gray
Scissors, 1994
silver, spoon, copper
8 x 5 x 2"

Myra Mimlitsch Gray

Sybaris Gallery
Royal Oak, Michigan
October 15 – November 26, 1994

By Margo Mensing

Myra Mimlitsch Gray's work is clearly ambiguous. In her October show she gave us the whole picture, even more information than we need, but it's a trap. By pairing fudged forms with metals and finishes inappropriate to our expectations of the original object's use, she collapses the precious into the banal. The function and history of each object are obfuscated.

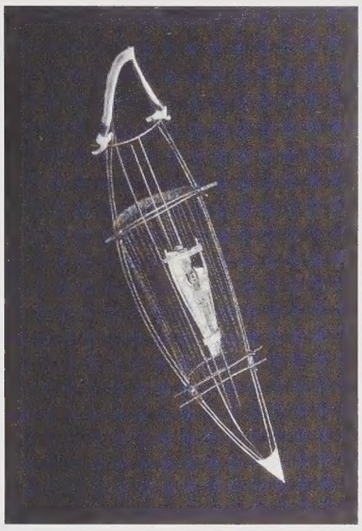
In the Spoon Series the artist takes apart the phrase "born with a silver spoon". Sometimes she inserts spoons into shallow dishes/trays that complement the utensil's outline and refer to a tool, such as a hand mirror or trowel. Sometimes she bifurcates spoons keeping them joined at some point and echoing the new shape in the shape of the dish/tray, *Scissors,* 1994. These almost bisected contortions look like perverse surgical instruments. The spoons intimate a moneyed discrepancy to the cases, which are often plated or burnished.

The hollowware also follows two courses. Much of it, like the spoons, depends on splitting the vessels, for example, a creamer and sugar bowl or a decanter, and packaging them in a form referencing the mold. In other hollowware, the profile offers one object but the interior discloses another. In *Mantlepiece,* 1994, the walnut veneer clad encasement of candlesticks suggests a mantle clock. A dialogue ensues between the assumed object and the actual subject.

In the latest works ambiguity is even stronger for there is no bisection to permit a clear reading of the original object. *Encased Candlesticks,* 1994, looks like a pair of faceted silver binoculars. Through handling, which may be read as use, the identity of the "original" is determined. Imagine setting the table for a dinner party, opening the closet, climbing up to view the array of little used wedding gifts and heirlooms, deciding which candlesticks, decanters, salt and pepper shakers to bring out for the occasion – storage tells us more about actual use than the infrequent table setting does. Like the closet view, Mimlitsch Gray's metalworks remark on the domestic, gender couplings, and trophies. What requires more prodding (and ultimately remains questionable) is what are we meant to think about desire, the precious, and the function of tradition?

Mimlitsch Gray has said that her choice of objects and the alterations she makes upon them is an inquiry into the role of status. Class and economic hierarchies are queried in her selection of metals and finishes, but no singular guidepost conveys the weight these objects (should) hold in our lives. Elevating the mundane above the touted, Gray leaves us thinking that the tackiest burnished copper plate is more valuable than the silver spoon. She achieves this in carefully nuanced materials and common utensils made beautifully weird. They refer to the home but there's nothing homey about this work.

Margo Mensing is an artist who resides in Stevensville, Michigan and teaches at The School of the Art Institute of Chicago.



Left
Robin Martin
Marrow Brooch
1994
sterling silver, German silver, deer rib bone
1 x 1 ½ x ½"

Right
Robin Martin
Boat For My Long Journey Home
1994
sterling silver, 18k, steel, bone
12 x 3½ x 2¾"

Searchings in Metal: Robin Martin

Eastern Bay Gallery
Stonington, Maine
September 12 – October 30, 1994

By Patricia Wheeler

The objects in this exhibition read like a journal of personal markings. Sensitive and informed, they allude to solitary winters on the harsh northern coast of Maine. The artist navigates change and searches for meaning and a sense of place, and renders the experience of loss and regeneration. Several works in forged steel are pierced with 18k gold, like golden moments of insight found in struggle. The key to Robin Martin's work is her facile use of metaphor: the images she selects create a unique vocabulary that is intensely personal.

Martin's first solo exhibition, held in Stonington, Maine, was influenced by her life on the coast and her fascination with the work boats hauled to the shore for the winter. Drawn to the sensuous curves of ship hulls in local boatyards and captivated by the graceful lines of cruise ships built for pleasure, Martin researched hull shapes, joinery, and other construction methods at the Wooden Boat School in Brooklin, Maine, seeking to translate their forms and techniques into metal.

The resulting collection of jewelry and sculpture incorporates a variety of materials ranging from cast off junk, rock, bone, steel, silver, and pearls to precious metals. *Dory Study* is fabricated of sterling, edged with 18k gold. A pair of earrings incorporates found objects, discarded bottle caps from the Deer Isle Laundromat parking lot, reworked and juxtaposed with German silver and 18k gold, sensitively transformed. Local pearls from Eggemoggin Reach provide a regional charm. "I wanted to use truly local material, items close to the core of what one experiences living on Deer Isle", Martin states. Also exhibited are steel wire studies of a Rushton guide boat, an Alaskan skin boat and a pea pod. Her steel constructions, minute and intricate, cause quiet introspection.

A unique aspect of this exhibition was the installation itself. The artist carefully and intentionally directed the audience through a series of thresholds into the Cistern Room of Eastern Bay Gallery. Wooden frames supported the pieces and directed the viewer's gaze onto the work. The room, defined by irregular outcroppings of local granite was tomblike and intimate. Some stones seeped moisture. All of the pieces were either suspended from above or carefully placed on stone ledges, unevenly protruding from the walls. The effect was surreal.

Constructed of textured steel wire, the wall sculpture *Boat For My Long Journey Home* is oriented vertically, the upright stance signifying strength and alignment. Using an animal's jawbone as the starting point to create a forward thrust, the piece explores the paradox of being adrift while remaining strong. A central, removable brooch, held in place with a tiny magnet, refers to the artist on her journey. The tortured surface of sterling silver contains a core of forged steel with a rivet of 18k gold. Cross structures lashed together with wire carry a pattern of textures carefully rolled onto the surface.

"The common thread which holds the whole group of work together is the marks on metal being about information. The layering of marks suggests an experience or history about something the metal has gone through. It is about what we go through, signifying or documenting the journey", Martin states. To connect this process to nature, she incorporates sections of bone from the rib cage of a deer. With this choice of material Martin links the physical to the symbolic. Ribs contain and protect inner space. The ship hull becomes the womb. Exposed marrow completes the metaphor as the most essential information, the very core of life.

With an undergraduate degree in industrial technology from Appalachian State University in North Carolina, the artist considered further study in graduate school but opted, instead, for life experience, coming to Deer Isle in 1991 to apprentice with Ron Pearson. The result is a refreshing, individual vocabulary coupled with expert craftsmanship, attention to detail, and a honest expression of emotion which gives the work its power.

Patricia Wheeler operates Wheeler Gallery in Deer Isle, Maine.

Left
Moche Warrior King
also called the *Lord of Sipán*
100-800 AD
copper

Right
Ornament
100-800 AD
gold, turquoise

ALL PHOTOGRAPHS COURTESY
THE AMERICAN MUSEUM OF NATURAL HISTORY

The Royal Tombs of Sipán

American Museum of Natural History
New York, New York
June 24, 1994 – January 1, 1995

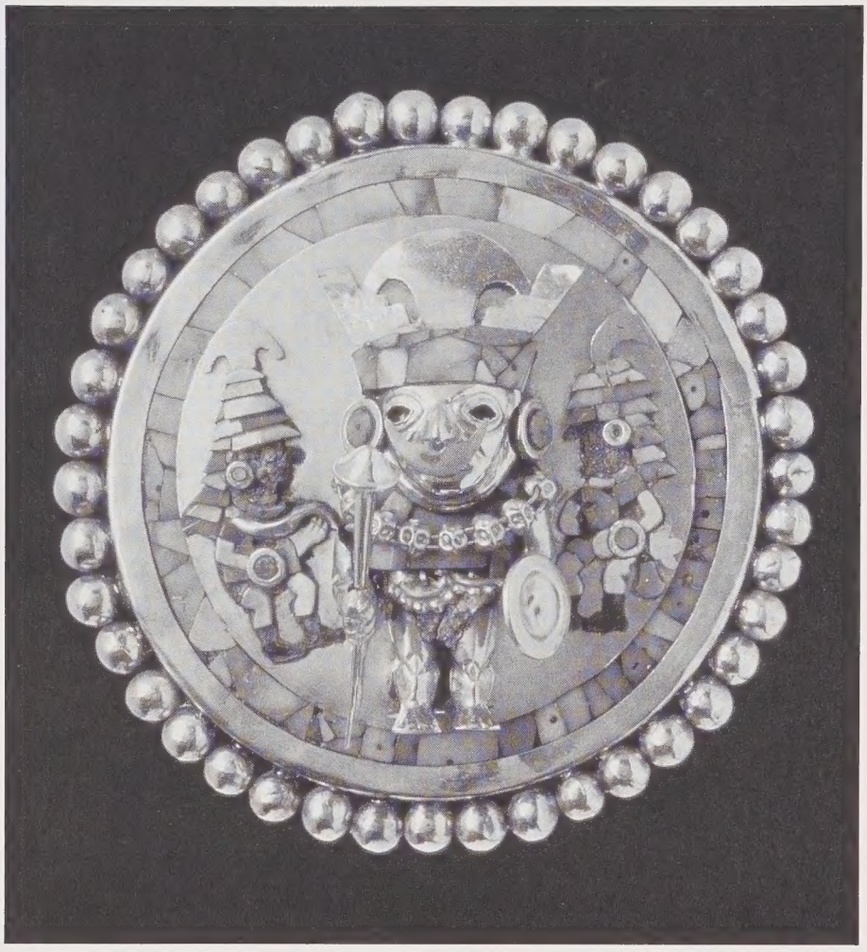
By Clare Kunny

"The Royal Tombs of Sipán" was an exhibition of ancient American metalwork that focused on materials found in tombs of three Moche lords dating back to around 3rd century A.D. The majority of the exhibition was devoted to stunning objects of gold, silver, and gilt copper produced for the ruling class of Moche culture, an ancient South American people living 700 years before the Spanish arrived and around the time the Maya ruled southern Mexico. It was a dazzling display of exquisitely crafted ornaments which served as status symbols for costume and official rituals of the Moche elite. In the midst of the glittering spectacle the viewer was offered insight into science, art, and culture.

The Moche people lived in river valleys along a 250 mile stretch of the northern coast of modern Peru from A.D. 100-800. The Moche have been admired for their technical genius in ceramics, textiles, irrigation, and metalwork throughout the ages, from the ancient Inca to modern archaeologists and art historians. But the engaging imagery found painted on pottery, woven into fabric, and sculpted into metal objects was only partially understood and appreciated before excavations were begun in Sipán in 1987. The objects unearthed from three tombs within the ancient burial mound at Sipán are unlike any previously seen. Scholars say it is the richest burial site ever excavated in the Americas, yielding objects equivalent to those of King Tutankhamen's tomb.

The exhibition began with a display of shiny metal objects taken from Sipán tombs by grave robbers. It was the appearance of these highly crafted objects in the art market, that led authorities and a Peruvian archaeologist, Professor Walter Alva, one of the curators of the exhibition, to the burial mound at Sipán. After a confrontation between looters and the authorities, the stolen goods were confiscated and Alva set to work scientifically exploring the rich contents of the tombs of Old Lord of Sipán, Bird Priest, and Warrior Priest. Alva's team of archaeologists still works under the protection of armed guards.

The drama of the quest for the treasures of the royal Moche tombs was effectively recreated in the exhibition, beginning in an introductory gallery which contained sculpted and painted ceramics with scenes from the Moche world. Along with wall text, which provided basic facts about the ancient culture, mural-sized color photos of the Moche pyramid suggested context and the harsh, dry climate of coastal Peru with the ever-present vivid blue sky. From the clearly lit introductory gallery the viewer was drawn into the heart of the exhibition: mysterious, dimly lit, gold and silver objects excavated by Alva and his team. Midway through the exhibition there was a recreation of one of the royal tombs. This gave the stimulated imagination a rest, and more importantly showed exactly how the objects were found by the archaeologists.



The exhibition provided the would-be archaeologist, or simply the armchair adventurer, a glimpse into the excitement of finding treasures like these. Alongside the recreated tomb there was a 10 minute video, an on-the-spot report of this painstaking mission and a peek over the archaeologist's shoulder. Although museum visitors had the option of an audio guide to embellish the simple but clearly presented information, in reality the art speaks for itself in the shear beauty of each piece along with the technical abilities displayed in the 170 objects in the exhibition.

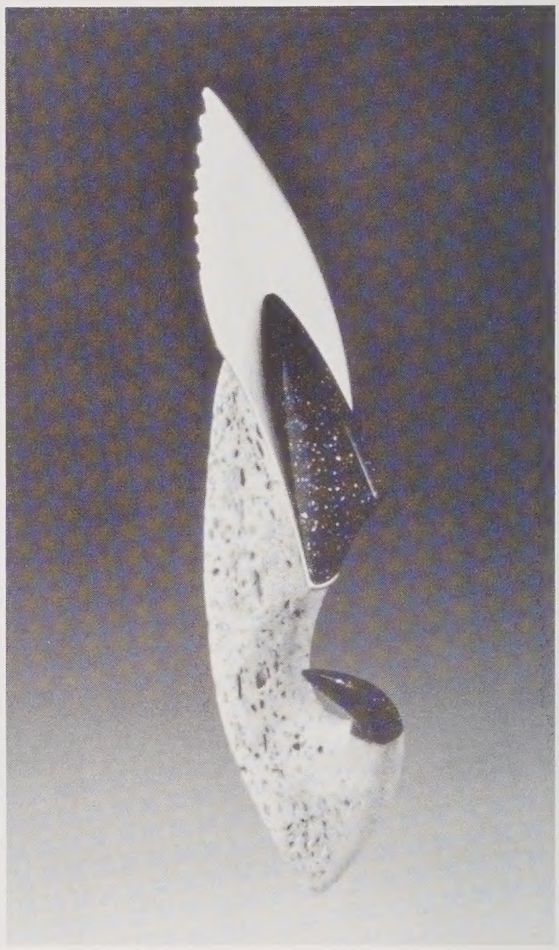
Small warrior figures, no taller than a couple inches, are composed of numerous gold pieces (at times up to 25 individual pieces). Ingots of gold were hammered, then molded into the three-dimensional forms and soldered together. Intricately rendered, the figure was dressed in ritual attire complete with headdress, nose-piece, ear spools, and a baton of office. In contrast, some objects were life-size, the actual ornaments of office worn by warriors, priests and rulers. The most impressive was a curious item called a back flap, worn from the back of a belt, by high ranking members of the military. From a practical point of view it was, possibly, used to protect their backside, symbolically it identified rank. Even with no knowledge of Moche culture one could simply admire the elegant lines of the object, long and narrow with a flaring edge at one end, cast of gold. The exhibition climaxed with a life-size mannequin dressed in reproductions of the Warrior Priest's ceremonial regalia. With or without the reincarnated Warrior Priest as a surprise finale, it was the richness of the objects found in the tombs that encouraged the mind to imagine visual answers to the questions offered by the intriguing metalwork – the who, the where, the when, the where, and the why.

"The Royal Tombs of Sipán" will travel to the Detroit Institute of Art, and finally to the Smithsonian's National Museum of Natural History. The exhibition was coordinated by the University of California's Fowler Museum, under the direction of Christopher Donnan and Walter Alva. The contract for the exhibition of Peruvian artifacts stipulated that funds generated by the show must be returned to Peru to fund the ongoing archaeological excavation and build a high security museum on the site of Sipán.

Clare Kunny is a Senior Lecturer in the Department of Museum Education at The Art Institute of Chicago.

Left
William S. Gilbert
Saturday Night Special, 1992
nickel plated bronze, marble
24 x 16 x 16"

Right
John B. Gilliam
Ornamenta Knife # 7, 1992
fire-brick, epoxy, Corian, sterling
6 x 2 x 2"



Contemporary Metals + Jewelry x 11

Rowan College of New Jersey
Glassboro, New Jersey
October 24 – November 22, 1994

By Alex Wolf

Violence and technology were the prevailing themes of the work showcased at Rowan College of New Jersey in "Contemporary Metals + Jewelry x 11" this fall, a show of 11 emerging Philadelphia area metalsmiths and jewelers, organized by John Gilliam.

From the school of futurism were bold and outrageous pieces from Fred Nelson, small kinetic wearables from Danielle Miller, and spinning tops from Maryanne Petrus. Their clean, sharp geometry spoke of our world of animated and sophisticated, multi-media and multi-use items, which blur art, design, and entertainment. Crafted with machined precision, Nelson's weird and fascinating pieces, in human scale seem like robots from *Star Wars,* "Star Trek", and "Lost In Space", i.e. *Sensory Experience,* a gold mask with 3-D looking glasses, a translucent larvae shaped head, tubes coming out of the mouth, and a rectangular periscope coming out of the head, with the eyes on the handles. Nelson explores how we are assaulted by myriad technologies, films, and gadgets and the artist compresses through his own visceral memory these experiences producing an effect, in high techno style, much like the forced movie-watching in *A Clockwork Orange.* Petrus's tops were like small spaceships, one of which spun and shot out water. They fit well with Miller's kinetic rings which had gems swinging or spinning smoothly on ends of small bars. These pieces combined adult skill and childlike fascination with grace and poise.

Violence and weapons were the subjects of works by William Gilbert, John B. Gilliam, and Laura Ferry. Gilbert's *Saturday Night Special,* an elegant bowl made from toy guns cast in silver is a trophy created from one of the sources of our problems today, putting a heavy twist on the consolation prize. Gilliam's curious knives of animal-like limbs carved from fire-brick and Corian, with tempered steel blades, seem to have the hunter and the hunted wrapped up in one, the food chain cycled into an animal eating its own tail. Ferry's necklace of latex nipples in resin alternating with bullet casings juxtapose the nurture and violence inherent in life in a "take the bad with the good" rhythm. *Love and Death,* a striking monument by Gilbert of tiny cast skeletons forming an intricate, lace-like bowl propped up by two cherubs, carries this theme to a more abstract and philosophical zenith, with even more of a sense of humor. The intriguing point in these three artists' works is their seeming acceptance of violence as an integral part of life, and their attitudes towards nature's apparent amorality.

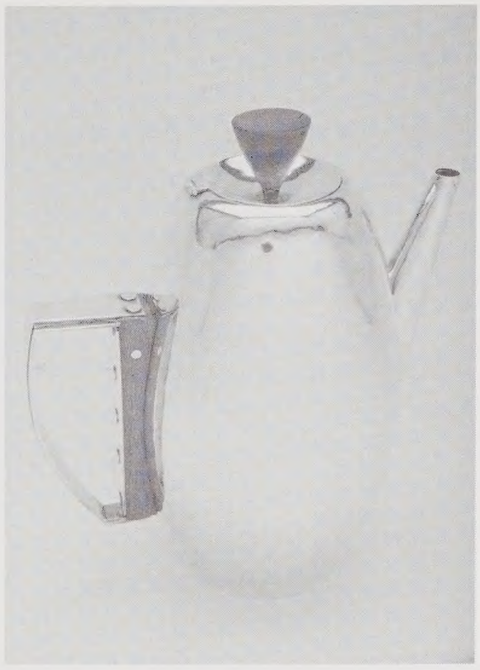
The exhibition would have packed more punch if the violence and the technology themes had been more clearly presented. The large and powerful sculptural works of Nelson and Gilbert loomed over cases of smaller objects. In single artist groupings, they could have played off one another instead. The collusion and interconnectedness of violence and technology also needed more exploration. Another missed opportunity was the presentation of Petrus's and Miller's kinetic works. Static display is always frustrating with pieces which yearn to move.

More attention might have been paid to the fact that though all of the works were grounded in the present, those that looked to the future were fabricated, and those that looked to the past were cast or carved, an important conceptual and process oriented division. An overwhelming feeling of youth and freshness came from the six artists mentioned, and this lent a feeling of timeliness to their issues and solutions. Of these six, the works of Nelson and Gilbert are more mature, exhibiting seamless presentation and deft handling of complex issues, but the other artists also show that they merit following in the future.

Alex Wolf is an art and design consultant in New York.

Left
Ann Orr
Bracelet, 1950s
silver, enamel
2½ x 1½"

Right
Ann Orr
Coffee Pot, 1960s
sterling silver, walnut
9 x 7½ x 3¼"



Ann Orr: Silversmith, Goldsmith, and Enamelist

The Georgia Museum of Art
Athens, Georgia
September 24 – November 13, 1994

By Rob Jackson

The Ann Orr Retrospective exhibition at the Georgia Museum of Art was like taking a tour through the history of contemporary metal. Ranging in date from the 1940s through the 1980s the exhibit's 106 works took us to the roots of contemporary abstract metal design. The influence of Margaret de Patta, Phillip Morton, and Adda Husted-Andersen was immediately apparent and Orr's apprenticeship under the latter for four years explains this link. Additionally, a brief stay at the David-Andersen Factory in Oslo, Norway together with her southern heritage help account for the broad spectrum of influences found in her work.

One was, at first struck, by the apparent simplicity of the objects. Deeply rooted in the 1950's search for form, there is almost a sense of innocence in the work. We have only to look back to the "First National Exhibit of Contemporary Jewelry" at the Museum of Modem Art in 1946, where, with the likes of Alexander Calder and others, the simplicity of hammered wire was the means of expression. What was perhaps best expressed was the pure joys of craftsmanship. Unburdened by today's need for deeper meaning and content over technique, these works thrive on the essence of saw frame and pliers. An 18k gold and black star sapphire brooch exemplifies exactly that. Two strips of formed sheet intertwine endlessly around the black star sapphire nucleus. In a ring of the same vintage a single sheet of pierced white gold seems instantly bent into an open hollow construction that cleverly wraps around the stone and finger all in one motion.

An enameled bracelet is a striking work from the 1950s. Hinged in four tapering sections, orange and green color fields float within a black background. The evolving green shape, distinct within its heavily cloisonnéd border, would delight the likes of Phillip Morton with its quintessential modern art form, while at the same time the glossy opaque colors allude to Japanese laquerware.

The playful *Sweet Pea* earrings of 1960 are as timeless as they are simple. Offset, interlocking discs of silver are soldered together to represent the pea in the round. The references are as much to modern art as they are to the simple things in life.

A series of curvilinear enameled brooches could perhaps be the purest synthesis of Ann Orr's own style and innovation. Hollow strips, formed and filled with enamels, are constructed into a variety of 3-dimensional forms. The very sculptural *Light and Airy* consists of four open-ended light green enameled bars curving and overlapping each other, setting up spatial relationships of seemingly greater magnitude. In contrast, the brooch of the Set: *Pin and Ring* consists of two interlocking ovoid rings. The resulting open form set up between the light green ring and the dark green ring is so pure and harmonious that it is easy to overlook the complexities needed to produce such forms.

A seamless coffee pot from the early 1960s exemplifies Orr's silversmithing skills. Ambitious at nine inches in height, the focal point is the handle. Contrasting to the traditional form of the pot itself, the sleek modern handle is as simple as it is ingenious. The wooden handle was riveted directly to the coffee pot itself, serving as a heat sink from which the sleeker strip-plate constructed silver handle is applied. The result is a timeless work of elegance.

While a number of the works were more obviously commissions they still represented the integrity and scope of the artist. From pavé and enamel to silversmithing this exhibition and its catalog documented her work through five decades and secured her place in the history of contemporary jewelry and metals.

Rob Jackson is a metalsmith and an Instructor at the University of Georgia at Athens, Georgia.

This page
Ondrej Rudavsky
Pin # 5, 1990
carved and burned clay
6 x ½ x ½"
PHOTOGRAPH BY GARY KEITH GRIFFIN

Right
John Iversen
Soap Stone Pins, 1980-81
laminated soapstone
4 x 4 x ¼"

One-Of-A-Kind: Art Jewelry Today

Mobilia Gallery
Cambridge, Massachusetts
October 29, 1994 – January 31, 1995

By Jan Baum

Mobilia Gallery in Cambridge, Massachusetts, hosted an exhibition in conjunction with the publication of Susan Grant Lewin's book, *One-Of-A-Kind: American Art Jewelry Today.* Visiting the gallery, viewers were almost wrapped head-to knee in jewelry. Shallow display cases, each containing the work of 4 to 5 artists lined the gallery walls and housed the work of the 63 artists included in the exhibition. Merging with the white walls these white cases allowed attention to be focused on the jewelry.

Like the book this exhibition was a survey, of sorts, of American metalsmithing. It did not focus on specific artists, types of artists/jewelers or genres of work and some key figures were missing. Shared attitudes abounded, from pioneering works of the 40s and 50s by Margaret Craver and Merry Renk to equally minimal and spare works by currently active artists such as Amy Anthony, Eva Eisler, and Zack Peabody. But there was much to contrast with these modernist forms such as the rich and less minimal works by artists Robin Kranitsky/Kim Overstreet and Beverly Penn, among others. For the most part the exhibition did not significantly deviate from the work included in the book on which it was based.

The exhibition was a rare opportunity for viewers to see and handle objects by some of the founding figures of American metal working, including works by the aforementioned Craver and Renk, Betty Cooke, Ed Weiner, and Bob Winston. Additionally, the inclusion of such artists as Eleanor Moty, Mary Lee Hu, Fred Woell, Ron Pearson, Arline Fisch, Fred Fenster, Susan Hamlet, etceteras allowed viewers to experience the work of recognized, contemporary exemplars of art jewelry today. There was also a good mix of both older and newer work by artists of stature within the field such as Jamie Bennett, John Iversen, and Stanley Lechtzin. Finally this overview included some newer works, such as those by Shana Kroiz, Nel Linseen and Ondrej Rudavsky.

Time and again throughout the show, I found myself taking note of the use and mastery of materials represented: ambiguous, masquerading, disguising, imitating, intermingling, assisting, innovating. John Iversen exhibited brooches carved of alabaster and soapstone. Noted for treating enamel as a solid, dimensional material, Iversen creates a laminate by combining the enamel and stone on the same plane making it difficult to distinguish between the materials. These brooches, striking in their color, translucency, and delicate presence, seem too fragile to actually be worn. Where enamel masquerades as stone in Iversen's pieces, metal masquerades as stone or marble in Leslie Leupp's *Brooch PG #191.* Although these works share some common ground, they seem opposite in intent. Iversen's brooches, made of stone are delicate. Leupp's brooch acting as if it were stone is very solid and strong. In a similar way, Joe Wood's smoked oil patina on sterling silver is reminiscent of Thomas Gentille's *Brittania* armlet, its eggshell laminate, similar but different in intent.

Perhaps more trendy and less reverent were Valerie Mitchell's concrete brooches. Poured into different copper or silver frames, these dimensional pieces are appealing with their slightly colored, monochromatic concrete with metal ridges running throughout, reinforcing the form.

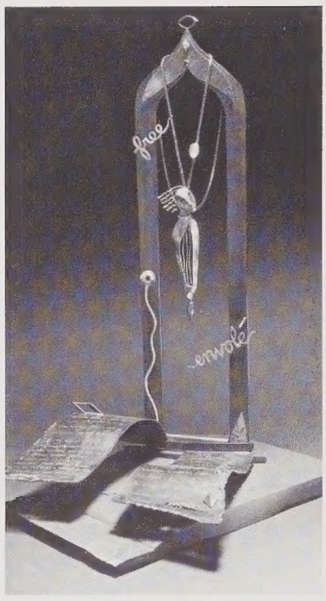
Ondrej Rudavsky's clay brooches suggest an ambiguity of material. When handled the pieces are somewhat warm to the touch, light weight but with some density and they do not seem to be extremely fragile. Their forms are simple and tool-like. The surfaces though completely covered with markings and patterns appear to have a more than ornamental role. They seem to have a purpose as objects even when that purpose remains shrouded in mystery. It is the combination of color, pattern, and form that marks their success.

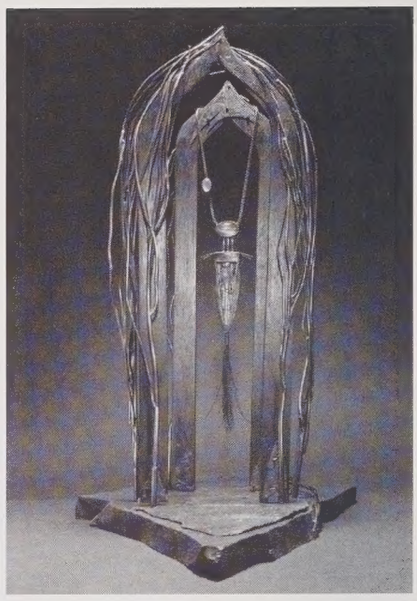
To this reviewer, the most striking work, in terms of materials and form was the work of Shana Kroiz. These brooches are formed, enameled, and carved. It is the combination of form and surface that makes these pieces so attractive and intriguing. The bright, tactile, slightly under fired enameled surfaces glisten as though moist. The forms gently and decidedly arch, forming crevices, nodules, gentle and pronounced ridges, and voluptuous curves, all the while inviting the viewer in for close examination. The brooches seem to want to fit together, the ridge of one with the crevice of another, but they don't, they remain individual and distinct. Their overall appearance is simple – monochromatic, but not flat by any means. This simplicity is a ploy to lure the viewer in and direct their attention to the backs of the brooches. The backs are as pleasantly seductive as the fronts though for different reasons. Each one is carved of beautiful, rich wood, the surface of which has been left natural. There is no stain, paint, nor any other type of surface treatment. Formally, the backs imitate the fronts. Completing each piece, these wood backs fit snugly into the frame which holds the enamel, incorporating both space and time into the appreciation of the works.

The exhibition covered a lot of ground. It was beneficial to see work from the 1940s and 50s as well as to have a comprehensive overview of the field. Viewers may want to ask themselves which artists and works seemed to be missing; to ask who was not included and to ponder the reasons why. An exhibition of this magnitude encourages us to look at our field and to make correlations, observations, and corrections to our ongoing history.

Jan Baum is a metalsmith and frequent reviewer for Metalsmith, *who resides in Portland, Oregon*

All Photographs by Todd Flashner





Left
Enid Kaplin
Clearing (Amulet in Sculpture), 1994
Amulet: 14k, sterling silver, rutilated quartz, aquamarine, elephant hair
Base: copper, purple heart wood, brass, copper slate
24 x 24 x 10"

Right
Enid Kaplin
Moonbirth (Amulet in Sculpture), 1994
Amulet: 14k, sterling silver, carnelian, moonstone
Base: purple heart wood, brass, slate, garnet
22 x 10 x 10"

Enid Kaplan: Suspensi Spiritus

Works Gallery
Philadelphia, Pennsylvania
June 1 – July 15, 1994

By Kelly Mitchell

Enid Kaplan's work as a contemporary artist is a three-dimensional testament to her belief in the complexity of human nature. *Suspensi Spiritus*, Kaplan's new series, is an ambitious project which squarely confronts the dualities that live in all of us: good and evil, hope and despair, strength and weakness, trust and betrayal.

Suspensi Spiritus is comprised of seven amulets, each housed in a sculptural base and complemented by text. Kaplan makes it no secret that this series was born out of her nine month journey to Southeast Asia, where she and her husband traveled to places so remote that the Western imagination can hardly conjure an image of the landscape, the people, the culture. Living among tribal peoples in several different regions, Kaplan witnessed the interconnectedness of their art and healing traditions. It inspired her to reassess her chosen artistic focus – jewelry – and to take on a traditional role for a jeweler as a creator of amulets.

Based on ancient myths – Ariadne, Diana – or universal themes of body and spirit – fertility, intuition, faith – Kaplan's amulets, like all amulets, are intended to protect their wearers. Traditionally, an amulet's power is granted by the intention of its maker. Specific stones and symbols are used to evoke specific meanings, depending on the culture: cowrie shells signify fertility and creativity; carnelians, the vitality of the body. Kaplan can tell you the meaning of each stone, each detail, in her series of amulets – meaning derived partly from her research into historical and cultural tradition, partly from her own interpretation. Like any successful artistic endeavor, however, the meaning of these objects is not confined to the explanation of their creator.

One of the most revealing pieces in the series is entitled *Clearing*. The base is a tangle of tree-like brass forms wrapped around arches of purple heart, providing a secure hollow for the amulet which hangs deep inside. The amulet itself is faceless, though its reference to the body is clear. In place of an articulated face is an oval of rutilated quartz, like one all-knowing eye. And suspended below, in the cavity of the body form, is another piece of quartz, as protected within the amulet as the amulet is within the base. Inspired by the artist's experience of being lost in the Sumatran jungle without food or water for twenty-four hours, the amulet can be interpreted as an offering of strength, of faith in the face of despair, which is further emphasized by the traditional symbolism of quartz as enhancing intuition and clairvoyance.

French and English texts accompany Kaplan's series, contributing another layer of meaning to each amulet. Integrated into the bases as sculptural elements, they are the result of Kaplan's collaboration with Canadian writer Nancy R. Lange. It is an interesting collaboration which can be interpreted as a reference to a tradition of amulets containing words – usually words from a scripture. Lange's texts serve as complements to Kaplan's amulets, further elucidating their intended meaning. For example, in *Moon Birth,* Lange tells the story of a woman near death who finds life again by freeing herself from the traps which bind her. In the midst of describing the woman's last moments, Lange wrote "life pulses in her throat", suggesting that the woman's voice is her key to survival. The idea is played out visually in Kaplan's amulet: a woman hangs from a noose around her neck, and in this moment when she is being strangled, she must choose between life and death. Affirming life, the woman articulates two words which are scripted in brass and rise up beside her: "free" and "envolé", meaning "flight". Here again, Kaplan simultaneously asserts the positive and acknowledges the negative, capturing them both in a moment of transformation.

Kaplan's amulets find their meaning in the realm of the personal – for the artist, the wearer, and the viewer. One gets the sense that Kaplan created each amulet as she came to know herself in the situations and psychological states that they portray. For those among us who accept her offering, it is a deeply personal one to receive.

Enid Kaplan: Suspensi Spiritus will be traveling to Galerie Suk-Kwan, in Montreal, where it will be on display in the Spring of 1995

Kelly Mitchell is a writer from Philadelphia, Pennsylvania

Book Review

"One of a Kind", American Art Jewelry Today
Published by Harry N. Abrams, Inc., New York, New York
Publisher's price, $49.50

Reviewed by Ettagale Blauer

For the first time, the work of 54 American artists who identify themselves as jewelers has been brought together in the book *"One of a Kind", American Art Jewelry Today.* Self identification is key to the presentation because function is not a necessity to the world of art; though in the world of jewelry, it is. These jewelers ask to be seen indivisibly – not as artists, not as jewelers, but as art-jewelers, and their case is made quite emphatically.

Susan Lewin has brought together a group of writers and critics who offer diverse views; the presentation of the work closely follows the discussions. Although the main body of the book allows the work to speak for itself, Lewin also offers two forewords by critic Barbara Rose and designer Jack Lenor Larsen. In her own introductory essay, Lewin acts as a moderator, considering American artists' jewelry principally by gathering quotes from a wide variety of people, both within and without the jewelry field.

The principal essay, which covers the history of the studio jewelry movement from 1940-1980, was written by Toni Greenbaum. Illustrated with pieces made during those four decades, the essay touches on dozens of jewelers, teachers, and events, discussing influential figures as well as those they influenced. This essay is valuable in documenting the movements that preceded and often shaped the work in the Jewelry Portfolio section.

The essence of the contemporary work, however, is best expressed in a commentary by Suzanne Ramljack on jewelry as small-scale sculpture. This brief but well-considered commentary captures the idea of the book – if jewelry is an art form, yet also a medium that is usually worn, how does the jeweler reconcile the needs of his/her art with the curves and dimensions of the human body? The reader is placed in an ideal frame of mind, historically and esthetically prepared to consider the work in the Portfolio of Jewelry Artists.

The work ranges from the comfortably wearable – Donald Friedlich's slate, stone and glass brooches – to the consciously painful – Boris Bally's exquisitely crafted metal jewelry *cum* weapons. The range of styles and materials is as diverse as the number of artists shown. While some artists see their role as pushing the edges of what may be called jewelry, others are more interested in simply pushing. That feeling is summed up by Leslie Leupp who says: "I want you to be disturbed. I want some mental and physical discomfort, mental awareness, a commitment." Others seem to have been included for the sheer beauty of their work, for example Mary Lee Hu whose finely woven gold wire neckpieces and bracelets represent a marriage of ancient influence and dedicated metalsmithing.

Since many of the pieces suggest the monumentality of sculpture, it is helpful to have the actual dimensions. The guiding esthetic of the work shown is that of Thomas Gentille, cited by Lewin in her acknowledgments as her educator and editor.

Ettagale Blauer is a writer who resides in New York, New York and the author of Contemporary American Jewelry Design.

Letters *continued*

While I appreciate most of what Bruce has debated in the field for its thoroughness, education is simply too important an issue to be treated coincidentally, particularly with a school that has a record of seriousness in its educational position. I hope he engages this topic while it is at this crossroads; as theoretical issues of representation, multiple interpretation, and cultural hierarchy influence the state of Craft and Metal. Few of us see history as unbiased or perceive a universal idea of beauty, but we do not have to see this lack of centering as a loss. Analysis would give us the opportunity to sort out these complexities. It would be my hope that Bruce would engage me or other practitioners and educators on this issue rather than try to filter a program's intentions through the less than informed lens of a new graduate student.

The arguments of education and Craft have persisted, a rigorous debate and analysis has never begun. I am still bewildered that an organization that was founded on the principle of education has not found the moment to focus on it. What we end up with is one hour panels at conferences, and brief encounters like this one or a few more extended and strident in an occasional *Metalsmith*. This can easily drive someone to withdraw, and engage only with those that have a direct investment and interest.

I hope SNAG occasionally stops to not just promote, but evaluate and focus on education. As the historical paradigms change, and the goals and experiences of Metal schools move, this organization or some alternative should be there to recognize the collective and the separate activity of the school rather than just the unique talent. This field could benefit from such review.

– Jamie Bennett
Professor of Art
Metals SUNY, New Paltz, NY

Dear Editor:

I want to address two of the issues Bruce Metcalf raises in his "Recent Sightings" column that dealt with his visit with the graduate metals students here at SUNY New Paltz last winter.

Metcalf centers much of his discussion concerning what he found problematic in the work on what he has identified as a lack of the personal; the result he feels of our being "restricted" to dealing with "craft as subject" first and as expression second. He feels this leads to the lack of "conviction" he experienced in the work during his visit with us. I can attest that we all have a very personal stake in the subject matter with which we are each involved. The personal is one of the chief motivations for our investigations. While we are expected to be responsible to the extended history of metalsmithing and may use that history as an aid in locating and adapting a vehicle to express our intent, we are not being put in the position of simply shopping through history for our subject matter.

As for the confusion that Metcalf noticed during his visit with members of our graduate metals group, confusion is a necessary if difficult part of the process undergone as a first year graduate student. One of the symptoms Metcalf identifies, though in a different context, is a tendency to take on an over abundance of ideas. To this I would ask how else does a student deal with the rapid expansion of their body of knowledge, with respect to not only the field of Craft but contemporary culture as well? Students during the first year must also work to expand their technical and formal vocabularies, often to the point of being willing to question or even distrust what they have found comfortable about their work in the past. This necessitates a lot of self-critical examination and can lead to confusion. We graduate students know that the potential for growth comes with a price tag; such as the temporary loss of clarity or conviction in the work. But as the education process continues, the ideas become more clearly defined and more successfully embodied formally, and conviction and maturity become evident in the work. This is the point that Jonathan Wahl, as a second year graduate student, had arrived at in his work at the time of Metcalf's stay, and it is the point we are all moving steadily toward.

– Anne Allen
Graduate Student
Metals SUNY, New Paltz, NY

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 1151 SANTA BARBARA, CA

POSTAGE WILL BE PAID BY ADDRESSEE.

SERBIN COMMUNICATIONS, INC.

511 OLIVE STREET

SANTA BARBARA, CALIFORNIA 93101

Designer Jewelry
SHOWCASE

Yes, I would like more information about advertising in the *Designer Jewelry Sourcebook 96*. Please send a media kit to:

_____
Name

_____
Company

_____
Address

_____
City, State, Zip

_____
Phone / Best time to reach me

Serbin Communications, 511 Olive St., Santa Barbara CA 93101 800 876-6425

Advertise In Designer Jewelry SHOWCASE 1996

Your ad in the Second Edition of the *Designer Jewelry Showcase* will create a direct link between you and the most active buyers of hand-made jewelry in the United States!

115 North G Street, Salida, CO 81201 (719)539-2971
115 North G Street, Salida, CO 81201 (719)539-2971
115 North G Street, Salida, CO 81201 (719)539-2971

As a custom jeweler, you must attend shows to build your business. The Designer Jewelry Showcase *will help you generate new sales without having to travel around the country to attend new shows. This means you can spend more time in your studio and less time on the road!*

Advertising in the Designer Jewelry Showcase *is similar to having a booth at a show where more than 6,000 known buyers of hand-made jewelry are looking at your work.*

Every jewelry store, gallery and museum store is verified to make sure they qualify to receive, free of charge, the Designer Jewelry Showcase.

As an added bonus, you will receive 1,000 reprints of your advertising page printed on card stock with shiny lamination. Your page can be designed to yield up to three 4x6 color postcards for self-promotion advertising.

By advertising in the second edition of the Designer Jewelry Showcase, *you make it possible for buyers to view your work in their own stores all year long!*

If you would like more information about advertising in the second edition of the Designer Jewelry Showcase 1996, *please tear off the enclosed card and we will rush advertising information to you. If the card is missing, please call 800 876-6425.*

RESERVATIONS: *July 14th, 1995*
ARTWORK: *August 14th, 1995*
PUBLICATION DATE: *February 1996*

PUBLISHERS OF:

Directory of Illustration, Photographer's Forum Magazine, Designer Jewelry Showcase, California Image, Medical Illustration Source Book, Best of College Photography Annual, Best of Photography Annual

PUBLISHED BY: *Serbin Communications, Inc., 511 Olive Street, Santa Barbara, CA 93101 800 876-6425*

REACTIVE METALS STUDIO, INC.

Niobium • Titanium
Sheet • Wire • Rod • Tubing
In stock & custom milled.

Findings
Titanium•Niobium
Sterling•Gold•Gold Fill•Beads
Head & Eye Pins
Fusion

Shining Wave Metals
Mokume-gane
Shakudo • Shibuichi
Bi-Metals

Sparkie
Fusion Welders & Supplies
Multi-Etch
Fast, clean multi-purpose etch for Titanium & other metals!

Free Cataog!
602/634-3434
24hr FAX-602/634-6734
PO Box 890 Clarkdale AZ 86324

Taming of the Sprue.

Critical to quality casting is proper sprue placement. And no one is better able to tame the sprue than the artisans at J.A. Henkel Co, Inc.

Through years of experience, we're able to achieve excellent casting results. Our knowledge of the metals we use — how they flow and harden — enables us to select the perfect spot to sprue, without compromising design and texture.

We cast in all karats and colors of gold, including the new 18K paladium white gold (a dream to set stones in), bronze, sterling and fine silver. We also offer meticulous hand finishing, vibratory mechanical finishing or a combination of both — ensuring your needs are met time and time again.

For more information, please call
J.A. Henkel Co., Inc. at 207-865-9350
Freeport, ME 04032

J. S. Ritter
JEWELER'S SUPPLY
TOOLS
EQUIPMENT
FINDINGS
METALS

100% Customer satisfaction.
Our stock is tailored to customer's needs.
1-800-962-1468 • In Maine 207-772-3822
118 Preble Street • Portland, Maine 04101

You need 5 mountings,
32 bails, 18kt gold stock,
7 matching emeralds,
a one carat anniversary band
and an in-store
restyling event promotion
complete with
banners and buttons
by Thursday?

No problem.

Stuller has supplied jewelers with quality products and services for 25 years. We stock what you need for immediate delivery! Call by 5:00 p.m.—your time—and get your order the next day (Continental US). Doing business with Stuller is easy, fun and profitable. No one gives you more ways to succeed. Call toll-free today to set up an account or phone in your orders.

Celebrating 25 Years of Excellence

STULLER

PHONE: 1-800-877-7777 24-HOUR FAX: 1-800-444-4741
302 RUE LOUIS XIV P. O. BOX 52583 LAFAYETTE, LA 70505

ALPINE CASTING CO.

CUSTOM JEWELRY CASTING
AND
FINISHING

SILVER • BRONZE • BRASS • PEWTER

WE SPECIALIZE IN BEADS, CHARMS AND OTHER SMALL COMPONENTS!

High quality!
Small and large quantities!
Short production times!
On time delivery!
Call us toll free for more information!

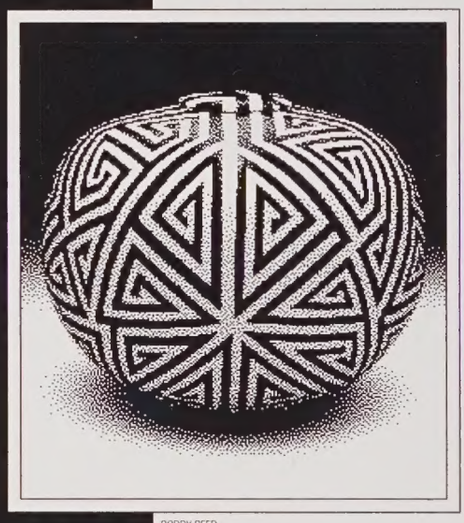
FREE SAMPLES!

800-365-2278 • 719-442-0711 FX

3122 KAREN PL
COLORADO SPRINGS, CO
80907

BACK TO BACK
1995 ACC Craft Fair Tampa Bay
NEW EVENT Charlotte

Apply now for both the ACC Craft Fair Tampa Bay and the new ACC Craft Fair Charlotte. The same application and slides can be used for either or both events. These shows are scheduled back to back to catch the holiday shopping season in two hot Southern markets.



RODDY REED

- **ACC Craft Fair Tampa Bay December 1,2&3**
- **ACC Craft Fair Charlotte December 8,9 &10**
- **Applications Deadline May 2 (late filing May 12)**

To request an application package contact American Craft Enterprises, 21 South Eltings Corner Road, Highland, NY 12528 800/836-3470

Work shown is representative of the quality of work exhibited at all ACC Craft Fairs.

APPLY NOW

Eastern Smelting & Refining Corp.

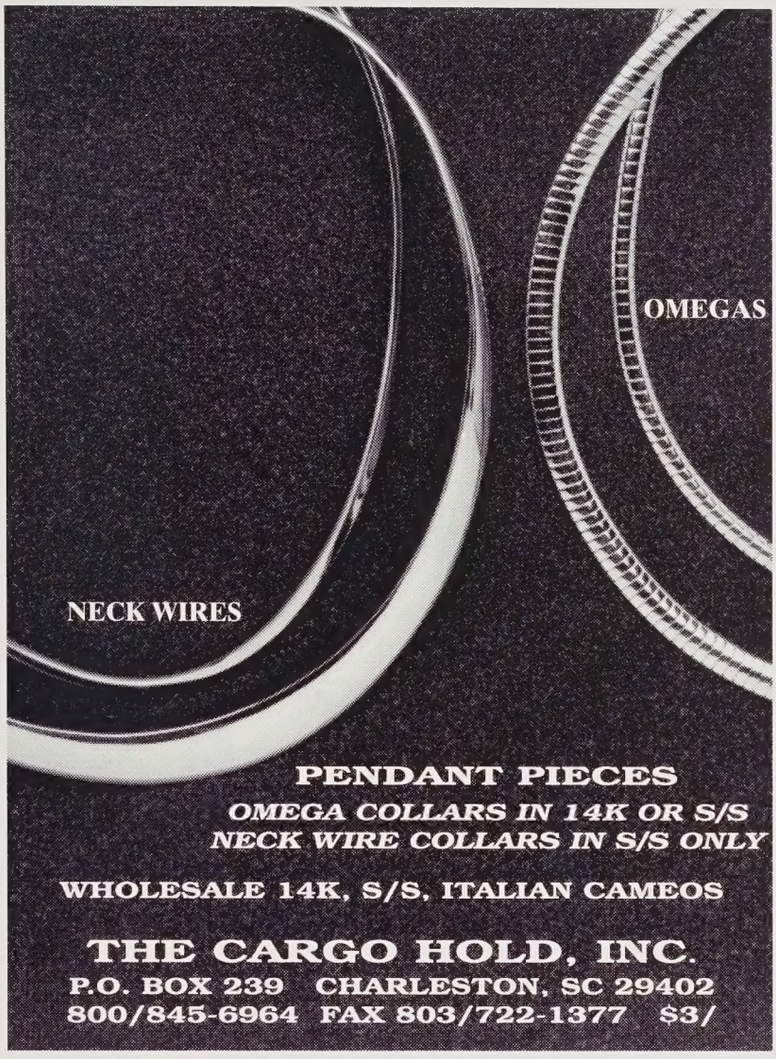
Recovering precious metals since 1896

Custom Processors of Scrap Material Containing

GOLD • SILVER • PLATINUM
PALLADIUM • RHODIUM

37-39 Bubier Street, Lynn, Massachusetts 01901

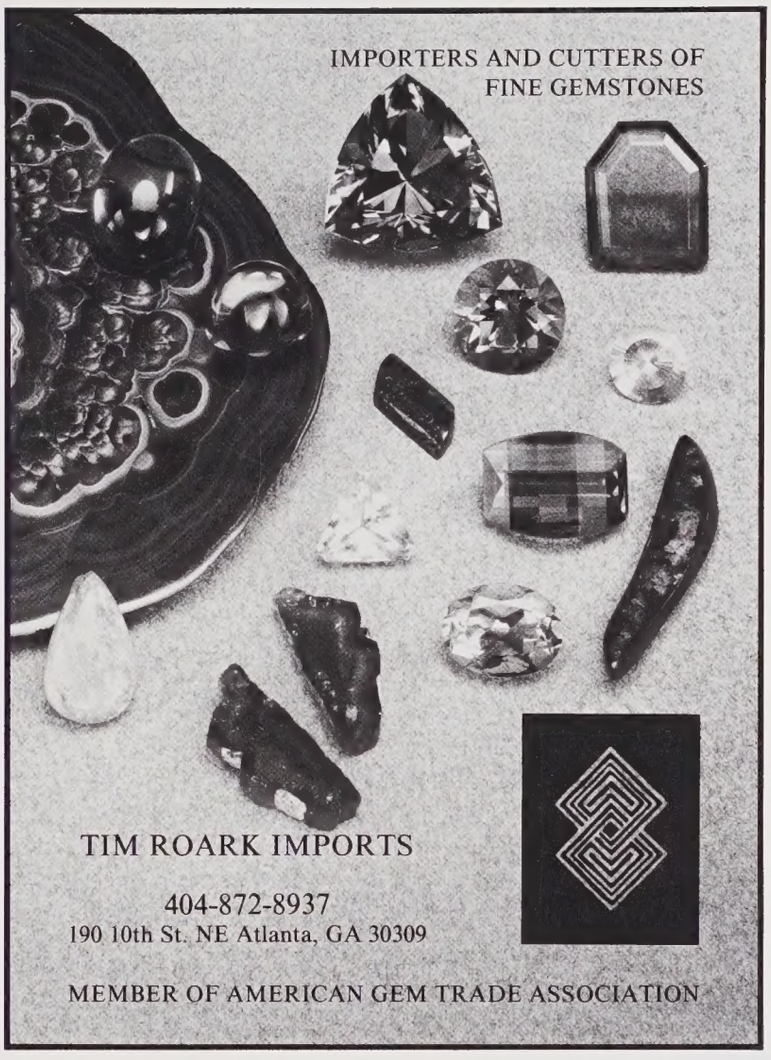
Call Toll Free: 1-800-343-0914 • 617-599-9000 • FAX: 617-598-4880



PENDANT PIECES
OMEGA COLLARS IN 14K OR S/S
NECK WIRE COLLARS IN S/S ONLY

WHOLESALE 14K, S/S, ITALIAN CAMEOS

THE CARGO HOLD, INC.
P.O. BOX 239 CHARLESTON, SC 29402
800/845-6964 FAX 803/722-1377 $3/



IMPORTERS AND CUTTERS OF
FINE GEMSTONES

TIM ROARK IMPORTS

404-872-8937
190 10th St. NE Atlanta, GA 30309

MEMBER OF AMERICAN GEM TRADE ASSOCIATION

E.B.FITLER & Co.

Precision tools & supplies for craftspeople who demand the finest, with service that speaks for itself.

Serving Colleges,
Universities,
Craft Schools,
Workshops,
Bookstores, Students,
Professional Artists, and
Home Hobbyists

RD 2 Box 176B Milton, DE 19968
1-800-346-2497

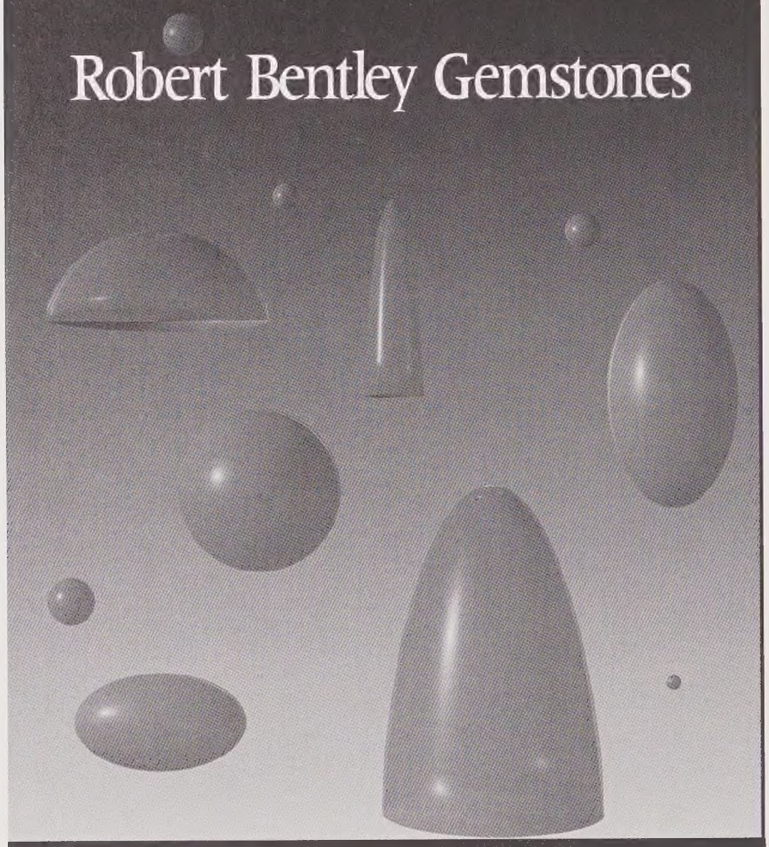
The Art of Perfection

Distinguish your creativity with avish pearls and gems, each chosen for superb quality and beauty to perfect your imagination.

KING'S RANSOM
Betty Sue King

3030 Bridgeway
Suite 225
Sausalito, CA 94965
(415) 331 2650 (fax) 331 9402

Robert Bentley Gemstones



Colored Stones for the Fine Art Jeweler

34 West 46th Street • NYC, NY 10036 • 212/302-4846

IDOL'S EYE
DIAMONDS

DIAMONDS FOR THE ARTIST/CRAFTSPERSON

- Specializing in natural and treated fancy colored diamonds up to 1/4 carat
- Assortment of brown, pink, yellow, orange, grey, black and blue
- Colorless and larger stones also available
- Selection of inexpensive "off color" diamonds ideal for Art Jewelry
- No minimum orders, satisfaction guaranteed
- Call, write or fax for current wholesale pricelist

IDOL'S EYE DIAMONDS
P.O.Box 9607, Phoenix, Arizona 85068
Tel/Fax : **1-800-267-1472** U.S. & Canada

"SPARKIE"® II
mini fusion welder

"Sparkie"®II used to attach jewelry findings, ear posts, tie tacs, lapel pins, joints, catches, pinbacks, cufflinks, stickpins and more.

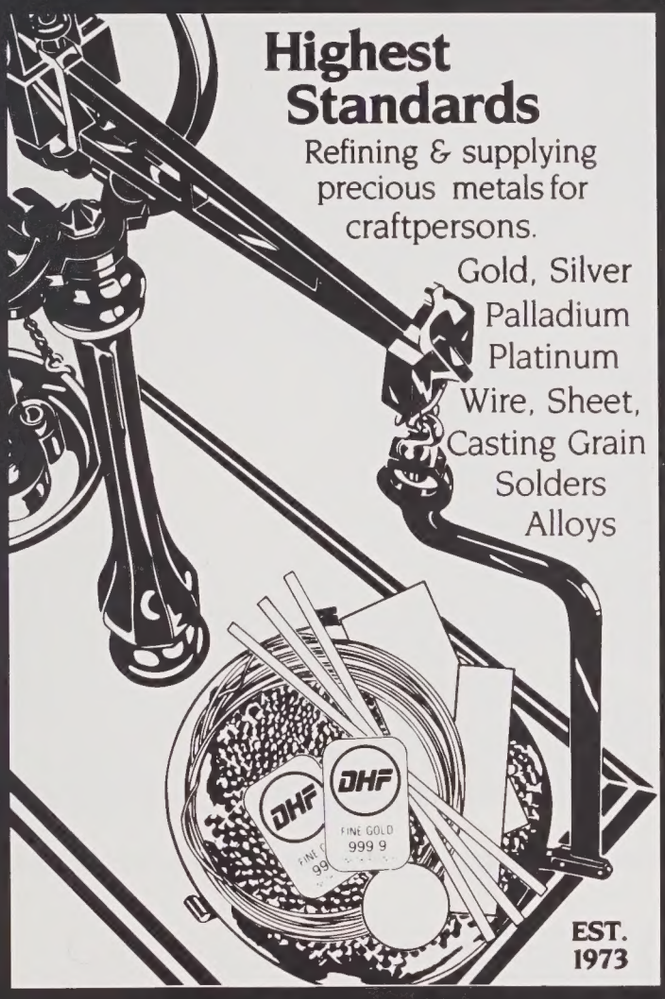
- **Environmentally safe**
- **No solder**
- **No flux,**
- **No gas,**
- **No toxic fumes**

Sparkie® is available through your local tool supplier

triad inc.
301 West Main Street
Chartley, Ma. 02712 **Call toll free**
■ 508-222-8173 ■ 800-642-4218

Celebrating our **25th** Anniversary

GUARANTEE



- **Custom Orders**
- **Competitive Prices**
- **Customer Satisfaction**

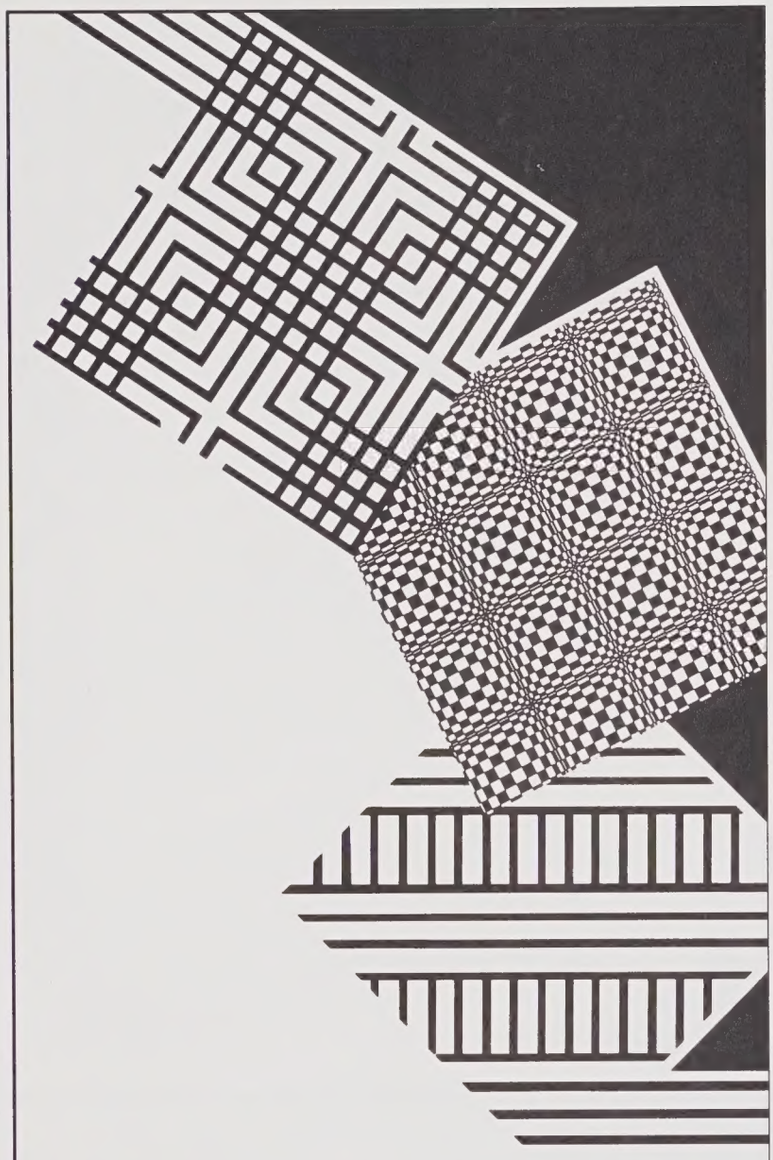
We'll Supply The Metal, You Supply The Talent

Call and Compare

(213) 722-9992
(800) 822-1996

DHF FINE GOLD 999.9 ONE TROY OUNCE

DAVID H. FELL & COMPANY, INC.
6009 Bandini Blvd.
City of Commerce, CA 90040



Ask For Your

PATTERN SHEET CATALOG

We'll Supply The Metal, You Supply The Talent

DHF FINE GOLD 999.9 ONE TROY OUNCE

DAVID H. FELL & COMPANY, INC.
6009 Bandini Blvd. • City of Commerce, CA 90040
(213) 722-9992 • (800) 822-1996 • FAX (213) 722-6567

ROGER TRONTZ

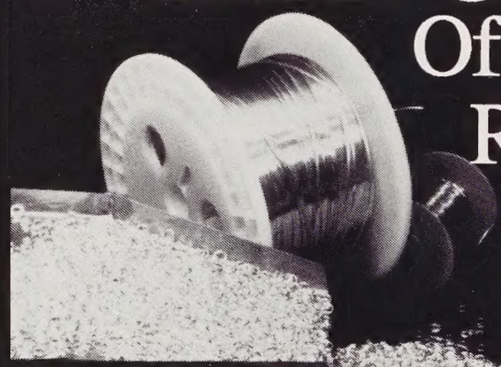
FINE GEM MATERIAL

From the opaque to the transparent
From the well known to the extraordinary
An experienced source for the designer, fabricator or collector

CABS & FACETED
CRYSTALS & CARVING
TEXTURED MATERIALS

CALL TOLL FREE
800 473 9521

Who Makes
Millions
Of Jump Rings?



90 different sizes & custom made, large selection of Findings, Tools and Watch parts. For catalogs...

Newall Manufacturing
30 East Adams ◆ Chicago, IL 60603
312-236-2789 ◆ Fax 312-236-2231 ◆ 800-621-6296

(N)

NATIONAL CAST PRODUCTS COMPANY, INC
REG U S PAT OFF

Custom Casters Since 1944

Gold - Silver - Bronze - Brass - Nickel Silver
Pewter - Zinc - Aluminum

Silicone - Rubber - Metal Molds

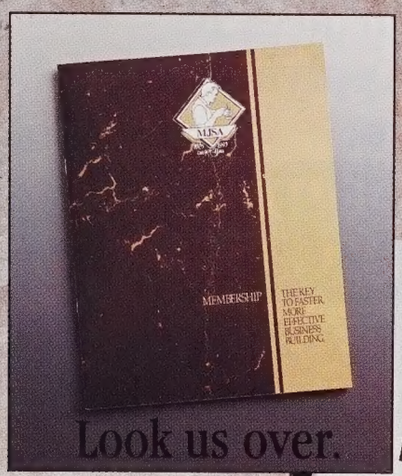
All castings delivered stripped of fire scale

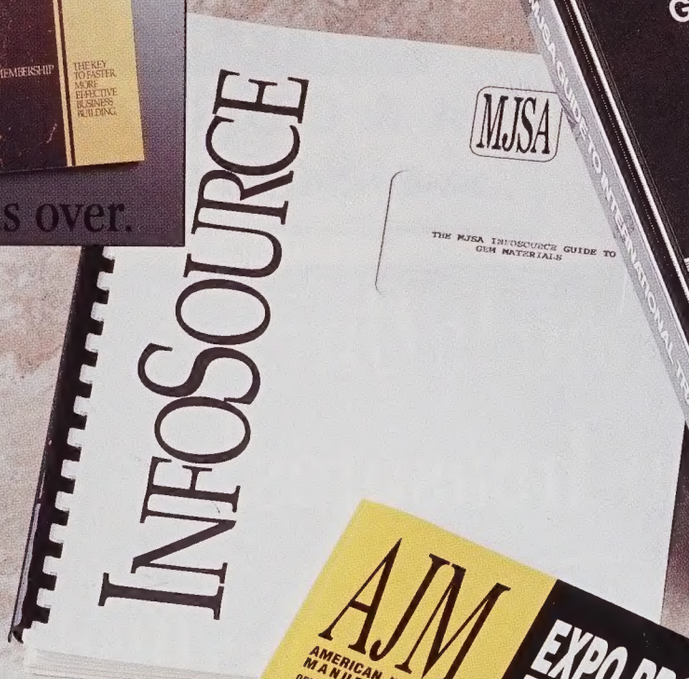
69 BATH STREET, PROVIDENCE, RI 02908-4806
P.O. BOX 6107, PROVIDENCE, RI 02940-6107
401-421-8182 FAX 401-421-8279

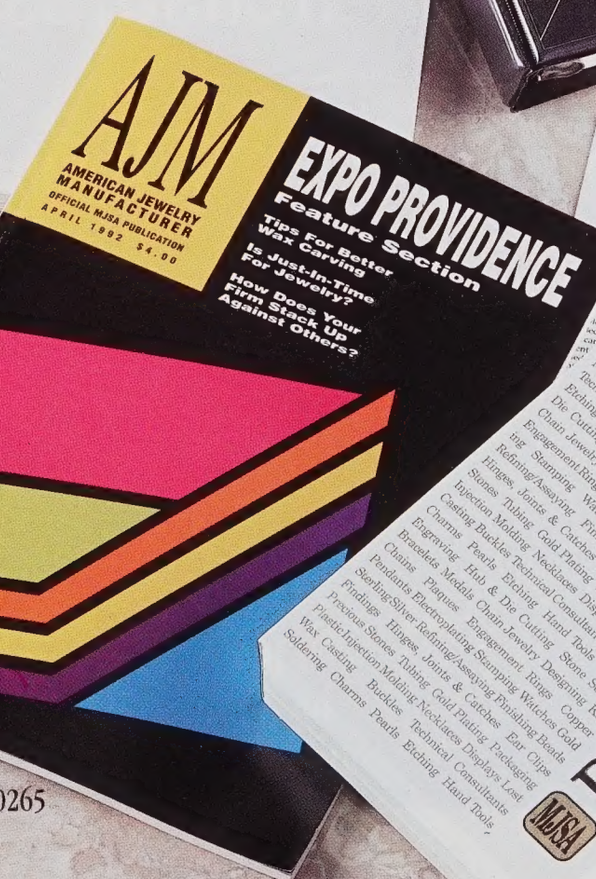
OK, let's get down to business, YOUR business! The secret to success is to be ready for opportunity when it comes. MJSA membership keeps your company ready with:

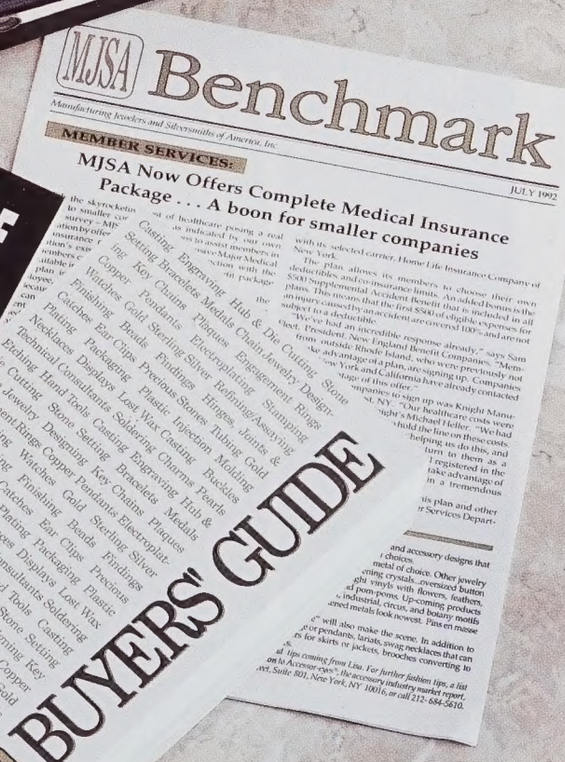
- No nonsense publications like **American Jewelry Manufacturer** and **Benchmark** give you the latest technical marketing and management information.
- Unequaled marketing and buying opportunities at MJSA Expos.
- Worldwide exposure through MJSA's **Buyers' Guide.**
- Legislative and Regulatory monitoring in Washington, DC, and in every state capital in America.
- Instant access to suppliers and technical information, and a network of business resources through **InfoSource.**
- Management tools like the annual **Wage and Benefit Survey.**
- Exclusive money-saving opportunities for insurance, employee benefits and business equipment.

MJSA membership — Your key to faster, more effective business building.








MJSA Benchmark
Manufacturing Jewelers and Silversmiths of America, Inc.
MEMBER SERVICES:
JULY 1992
MJSA Now Offers Complete Medical Insurance Package . . . A boon for smaller companies

Get "the book" on MJSA.
Write, call or fax us today.

MANUFACTURING JEWELERS AND SILVERSMITHS OF AMERICA, INC.
One State St., 6th Fl. • Providence, RI 02908
401-274-3840 • 800-444-MJSA • FAX 401-274-0265

Art-TECH
CASTING COMPANY

When it's time to cast your one-of-a-kind creation or a large production run, Art Tech Casting Co. is your best choice. As professional craftspersons ourselves, we give you the kind of personal attention necessary for your unique work. Call us today for the finest quality karat gold, sterling & bronze castings available.

PATINA SOLUTIONS

• *READY MADE* •

GREEN, BLUE, BLACK,
BURGUNDY & RUST

Achieve Beautiful Patinas On Bronze, Brass & Copper

●

Patina Finishes May Also Be Achieved On Most Other Surfaces By First Applying

●

LIQUID COPPER COATING

A & C DISTRIBUTORS
1-800-995-9946

Events

Journey To Our Hidden Treasures!

Jewelry

Decorative

Metal

PHILADELPHIA
February 17-20, 1995
1200 Exhibitors
Featuring 300 Jewelry Designers
Pennsylvania Convention Center

BOSTON
May 18-20, 1995
900 Exhibitors
Bayside Expo Center

PHILADELPHIA
August 6-9, 1995
1200 Exhibitors
Pennsylvania Convention Center

NEW
At Boston!
Traditional Section.
Applications now being accepted.

Buyers Market
OF AMERICAN CRAFT

Designer

FURNITURE

Philadelphia Show Rated ★★★★
in September Top 200 issue.
– *Sunshine Artists Magazine*

Apply Today!
800-43-CRAFT

The Rosen Group
Wholesale to the Trade Only

METALLIFEROUS

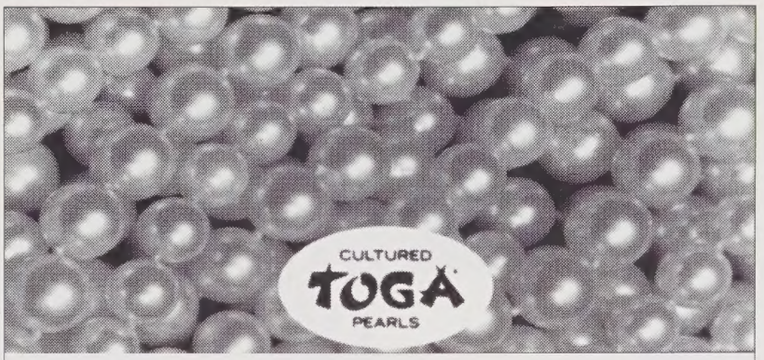
METALS · TOOLS · SUPPLIES

BRASS · COPPER · RICH LOW · NICKEL SILVER
STERLING SILVER · NIOBIUM · PEWTER · ALUMINUM

Sheet · Wire · Circles · Rod · Tube
Stampings · Machine Brass Parts
Patterned Brass Strip · Hoops
Findings · Solders · Casting Alloys
Enameling Shapes and Supplies

Send $5.00
for 128 page catalog

212 944 0909
34 West 46th Street, Dpt 300, NY, NY 10036



biwa
all shapes & sizes
fresh water
south sea
loose and in strands

half drilled & undrilled pearls

a good source for the usual and the unusual

MEMBER: MJSA, JBT AND DIAMOND DEALERS CLUB.

maurice goldman & sons, inc.

22 WEST 48TH STREET NEW YORK NY 10036
212-575-9555 800-847-8878
FAX 212-575-9503

Metal Etching

An Alternate Method of Cutting Flat Metal Shapes and Etching Surface Patterns

copper - brass - nickel silver
stainless steel

PROTOTYPES & PRODUCTION
FAST TURNAROUND
QUICK QUOTES
LOW COST

For FREE samples and a design guidelines brochure CALL

INDIANA MICRO ETCH

4615 WYLAND DRIVE
ELKHART, IN 46516

1-800-262-7802
FAX 1-219-522-2740

HAUSER & MILLER

PRECIOUS METALS PRODUCTS & REFINING

A NEW APPROACH TO SILVER

Hauser & Miller is expanding its stock of silver products to include fancy wires, tube beads & square tubing. Also a new pricing will make ordering all of your silver requirements from one source more economical

NEW SILVER PRODUCTS

LOW DOME, DOUBLE HALF ROUND, TRIANGLE, TWIST, BEADED & 1/2 BEADED WIRES, SERRATED, SCALLOPED, AND STEPPED BEZELS. SQUARE TUBING & TUBE BEADS.

NEW SILVER PRICING

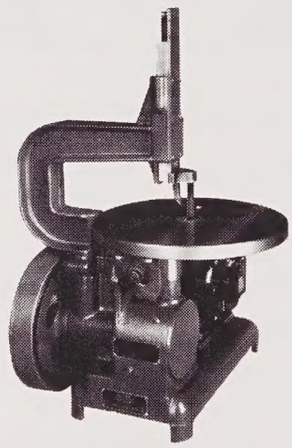
NOW ALL SILVER ITEMS WILL BE COMBINED FOR QUANTITY DISCOUNTS.
ALSO DISCOUNTED PRICES FOR LL CASH IN ADVANCE AND CREDIT CARD SALES.

For information and our catalog. **CALL 1-(800) 462-7447**

HAUSER & MILLER, 10950 Lin-Valle Drive, St. Louis, MO 63123

SAVES 60% OVER
HAND WORK METHODS

OLIVER DIE MAKING MACHINE



Best, most economical machine to handle sawing and filling on materials up to 1" thick. Rugged, accurate, fast. Built to machine tool standards. Write for full information.

OLIVER of ADRIAN

P.O. BOX 189-D, ADRIAN, MI 49221

Sculpt Nouveau

Ron Young - FINISHES FOR:
Iron • Steel • Aluminum • Copper • Bronze • Gold • Silver

PATINA VIDEO *NEW!!*

Hot patinas for bronze. Now you can watch and learn from the patina expert. Ron Young will take you step-by-step through the patina process.

$59.95 + $6.00 Shipping and Handling.

Also Available

Books by **Young**

"Contemporary Patination" 4th Edition

"Methods For Modern Sculptors"

PRODUCT KITS FOR FINISHES AVAILABLE

coming soon . . .

- ***Cold Patina* Video** *for Bronze*
- ***Patina* Video *for Iron, Steel & Aluminum***

(including coatings for all materials, leafing, and dyes)

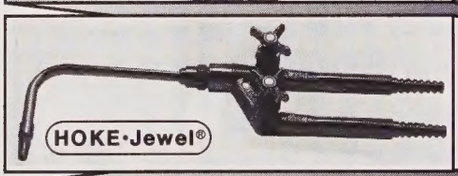
Sculpt Nouveau

FOR ORDERS AND INFORMATION

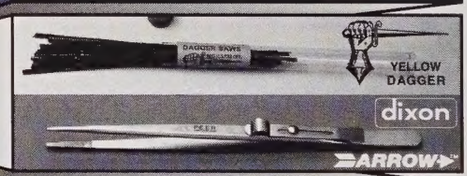
625 W. 10th Ave. - Escondido, CA 92025
(619) 432-8242 or 1-800-528-5787

VISA AND MASTERCARD ACCEPTED

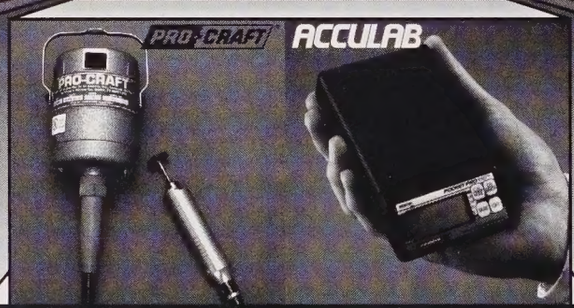
Leading Manufacturers and Suppliers of Famous Brand Jewelers' Tools and Supplies



GROBET™ USA



Grobet-Dixon



Call Now 1-800-847-4188
For the name of your nearest participating dealer

Metalsmith

PUBLICATION DATES

The addition of our special issue, *Exhibition in Print,* has required a rearrangement of our publication calendar. In the coming year, *Metalsmith* is scheduled to be mailed on the following dates:

Summer, 1995	July 3
Exhibition in Print	September 4
Fall, 1995	October 31
Winter, 1996	January 11
Spring, 1996	April 18

Please allow three to four weeks for delivery.

ZIPEE
BELT SANDER

Ideal for the Jeweler, Home Craftsman, Hobbyist.
Great for Precision Shaping, Sharpening Tools, Polishing, Deburring.
All Standard Belts Available (Check OUR Prices First)

Call or write for additional information

Four Belts Included

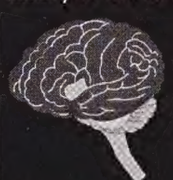
Suggested Retail $99.95

$79.95 Plus Shipping & Handling

Young Manufacturing, Inc.
2331 42nd St. N. RR 2
Grand Forks, ND 58203
VISA 1-800-451-9884 MasterCard

BIG NEW PLACE
SAME SMALL MENTALITY...
(This one's for you...)

Welcome to PMWest/Fine Golds new digs. Our new and modern 22,000 sq. foot refinery is now in full swing in Ontario, Cal. (Keep in mind that our offices will remain in downtown L.A., so theres no change in communications from you to us.) Fine Gold's state of the art factory has, naturally, been set up with the small jeweler in mind. Our small-lot lab caters to you folks who get queezy sending your refining to the big conglomerates. Our smelting, alloys, karating and casting processes "refined" and set up with a "purity" of purpose in mind. But if all this wasn't enough already, we went out and bought a complete wire, plate, and solder mill operation from an easy coast factory-to be set up in our new facility. And don't forget our casting lab, to help you solve your headaches. all this schmeel now makes us the only full service, full process refinery on the west coast. Try us out and see for yourselves that smaller is better !



Marc & Keith

PRECIOUS METALS WEST/FINE GOLD

608 So. Hill St. #407
L.A. Calif. 90014

Keith Weinstein
Marc Robinson

VISA MasterCard

(213)689-4872 • (800)999-7528 • Fax(213)689-1654

FINISHING CHEMICALS

SPECIALLY FORMULATED SOLUTIONS FOR LIGHTING FIXTURES & LAMPS, STAINED GLAS, SCULPTURE, JEWELRY, HARDWARE & PLATING INDUSTRIES

RUSTY BRASS/ RUSTIC ORANGE
UNIQUELY BEAUTIFUL. RUSTY BROWN FINISH/BRASS-COPPER.

HARDWARE GREEN/ EMERALD GREEN
FOR COPPER/BRASS

ANTIQUE BROWN/ BLACK
FOR SOLID & PLATED BRASS

GUN METAL - Ni
GUN METAL FINISH - BRASS/COPPER

BRASS/COPPER BRITE DIPS
REMOVES CORROSION/TARNISH

VERDE GREEN/ TIFFANY GREEN
OLD GREEN LOOK. FOR COPPER/BRASS

TURQUOISE BLUE
FOR COPPER ALLOYS

PEWTER LOOK
FOR COPPER ALLOYS

ANTIQUE BLACK
DARKERERS FOR TIN/LEAD & ZINC SOLDERS, PEWTER, SILVER, NICKEL & FERROUS METALS

AIR-DRY LACQUERS

PAINT/LACQUER STRIPPERS

★ *SEND FOR SAMPLE FINISHING KIT $50.00* ★

SUR-FIN CHEMICAL CORP.
1530 SPENCE STREET, LOS ANGELES, CA 90023

PHONE: (213) 262-8108 FAX: (213)264-7734
TOLL-FREE OUTSIDE CALIF.: 1-800-282-3533

HAUSER & MILLER

PRECIOUS METALS PRODUCTS & REFINING

Featured Products

Hauser & Miller continues its tradition of working closely with designers and custom manufacturers with the addition of two "Bi-Metal" products to its list of special products stocked at customer request.

BI-METAL SHEET
1/8TH 22 KARAT & 1/20TH 18 KARAT ON STERLING

FINE SILVER FOR ENAMELING
SHEET UP TO 12" WIDE, CLOISONNE' WIRE

820 RETICULATION SILVER

FULL LINE OF PRECIOUS METALS PRODUCTS
SHEET, DISCS, & WIRE (ROUND, 1/2 ROUND, SQUARE, RECTANGULAR & BEZEL)
CASTING GRAIN, TUBING & SOLDERS.

REFINING
CONVERT YOUR SCRAPS TO PRODUCTS OR CASH.

For information and our catalog. CALL 1-(800) 462-7447

HAUSER & MILLER, 10950 Lin-Valle Drive, St. Louis, MO 63123

Whether you

wire it, clip it,
bead it, knot it,
string it, screw it,
stick it, post it,
solder it, mount it,
clasp it, link it...

(you get the idea?)

WE STOCK IT.

For immediate delivery, Call Toll Free
800/223-7550

In New York State, call 800/442-8444
Monday to Friday 8 AM-4 PM E.S.T.

NEW! Tool Department

Myron Toback Inc.

Visit our Showroom Stockroom at
25 West 47th St., NY, NY 10036 MS 212/398-8300 24 Hour FAX 212 • 869-0808

EUGENE McDEVITT
IMPORTER, CUTTER & WHOLESALER OF

AUSTRALIAN
BOULDER OPAL
&
OTHER CURIOUS STONES

I would be happy to discuss your custom cutting needs.

P.O. BOX 5377
PORTLAND, MAINE 04101
TEL: 207.874.0806

ANCHOR

TOOL and SUPPLY CO. INC.
FINE TOOLS for CRAFTSMEN

TOOLS AND SUPPLIES FOR:
GOLD AND SILVERSMITHING •
CASTING • SPARKIE II •
FUSION & NON-FUSION FINDINGS •
SINE BAR WAVES •
BLACKSMITHS TOOLS •
MOKUME FORGING ROD •
TITANIUM TWEEZERS •
BALWIN STRAIGHT PEIN HAMMERS

Send $3.00 (refundable on first order of $10.00) for our illustrated catalog

ANCHOR TOOL AND SUPPLY COMPANY, INC.

Telephone (201) 887-8888
Mail Orders: P.O. Box 265, Chatham, NJ 07928-0265

OVER THE COUNTER STORE HOURS TUESDAY THRU FRIDAY 1-5 P.M.
SATURDAYS 10 -1 P.M. OR BY APPOINTMENT

ORDER ONLY OUTSIDE NJ; 1-800-294-7482

Metalsmith INDEX OF ADVERTISERS

A & C Distributors	66	Maurice Goldman	67
Alpine Casting	60	McDevitt	70
American Craft Center	60	Mendocino Art Center	15
Anchor Tool & Supply Co.	70	Metalliferous	67
Appalachian Crafts Center	12	Miami Jewelry Institute	13
Arrowmont	10	Mitchell Graphics	72
Art Tech Casting	66	MJSA	65
Atypic	7	Mobilia	3
Bonny Doon Engineering	8	Myron Toback, Inc.	70
Bronze-Silver	72	National Cast Products	64
Buyers Market	66	Newall Manufacturing	64
C. Bauer	8	Objects of Desire	9
Cargo Hold, The	61	Oliver of Adrian	68
CERF	13	Oregon School of Arts & Crafts	10
Concepts	1	Penland	14
Conner Jewelry Institute	15	Peters Valley	14
Cranbrook Academy	7	Precious Metals West	69
Creative Metalsmiths	2	Reactive Metals	58
da Silva, Jack	11	Revere Academy	10
David Fell Co	63	Rio Grande	BC
De Novo	2	Rob Peacock	8
Dunconnor Workshops	10	Robert Bentley Gems	62
E. B. Fitler	61	Roger Trontz	64
Eastern Smelting	60	Sculpt Nouveau	68
Ellie Miller Gallery	3	Sculpture to Wear	1
Facere	3	Serbin	57
Florida Craftsmen	11	Sierra Casting	9
Frei & Borel	IBC	Skidmore College	15
Grobet	68	Southwest Crafts Center	11
Hauser & Miller	67-70	SSS Chemicals	71
Haystack	12	Stuller Settings	59
Helen Drutt	1	Sur-Fin Chemicals	69
Idol's Eye	62	Susan Cummins Gallery	IFC
Indiana Micro-Etch	67	Swest	71
Isomata	12	Taos Institute of Arts	13
J. Cotter Gallery	2	Thomas Mann Designs	7
J. A. Henkel	58	Tim Roark Imports	61
J. Rapp Gallery	2	Touchstone Crafts	14
J. S. Ritter Jewelry Supply	58	Triad	62
Jewelry Arts Institute	13	Tripp Lake	15
King's Ransom	61	Worcester Crafts	12
Larry Paul Casting	72	Works Gallery, The	9
Maryland Institute of Art	14	Young Manufacturing	69

Patina & Antique Solutions

PREMIXED— READY TO USE.

- **Green, Blue, Rusty, Pewter, Black, Brown on Copper Base Alloy.**
- **Rusty-Red & Black on Iron and Steel.**
- **Black and Brown on Aluminum.**
- **Black on Pewter, Zinc, Silver, etc.**
- **Waterborne Gloss & Flat Lacquer.**
- **Finishing Kit of 7 Products.**

Please send $50.00

FOR FREE INFORMATION CALL

TRIPLE-S CHEMICAL PRODUCTS, INC.
1413 Mirasol Street
Los Angeles, CA 90023
213-261-7301 FAX 213-261-5567
800-308-7301 Except California

SSS

NEW

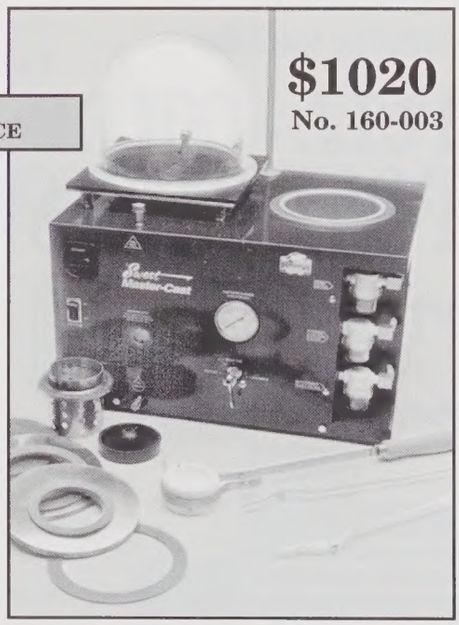
SWEST-VAC AND MASTER-CAST

$895
No. 160-001

New and greatly improved versions — faster, quieter and easier-to-maintain than ever. Made in the USA.

INDIVIDUALLY HANDCRAFTED to SURPASS INDUSTRY STANDARDS for QUALITY and EXCELLENCE

- All filters are on outside of cabinet
- No need to replace filters – Easy to clean
- Separate clear filter for: Investing Table, Casting Table/Vacuum Chamber, Pump Oil Mist (No more mess)
- Pump oil is easy-to-fill from outside of cabinet
- Pump oil is drained on outside of cabinet
- Hour meter – makes regular maintenance easy
- Pump oil level sight glass on front of cabinet
- Pulls complete vacuum in less than 30 seconds
- Accommodates Flasks as large as 5 x 7"



$1020
No. 160-003

Call Toll-Free
1-800-527-5057
TOLL FREE FAX 1-800-441-5162

The ULTIMATE in CASTING/INVESTING

from Swest® FOUNDED 1923 INC.

11090 N STEMMONS FWY PO BOX 59389 DALLAS TX 75229-1389
5805-A PEACHTREE CORNERS E NORCROSS GA 30092
26017 HUNTINGTON LANE #F VALENCIA CA 91355
4th & PIKE BLDG 1424 4th AVENUE STE 608 SEATTLE WA 98101

CASTING

LARRY PAUL
C·A·S·T·I·N·G

PLATINUM
10 TO 24 KARAT
COLORED GOLDS
STERLING SILVER
BRONZE
SILICONE & RUBBER MOLDS
CUSTOM WAX DESIGN

LARRY PAUL CASTING INC

740 SAMPSON STREET
SUITE 410
PHILADELPHIA, PENNSYLVANIA 19106
215 928 1644 · FAX 215 574 1943
Lpaul @ AOL.COM

Member · The Jewelers Board of Trade

As Seen On TV

BRONZESILVER

Self Acting Electrolytic Cleaning Plate

LIKE THOSE USED BY MUSEUMS
FOR CLEANING HISTORIC COLLECTIONS

SILVER • SILVER PLATE • COPPER
QUALITY BRASS • BRONZE • GOLD
JEWELLERY • STAINLESS STEEL

REMOVES ALL TARNISH COMPLETELY AND EASILY WITHIN SECONDS

BRONZESILVER'S UNBEATABLE ADVANTAGES

• Last's a lifetime - one time purchase • Guaranteed non-injurious to metal or your hands • Removes tarnish from even the smallest crevice • No more cleaning or polishing cloths • No dirt ingrained hands • 30 Day Money Back Guarantee

SUCCESSFULLY USED FOR YEARS

TWO WEEK GAURANTEED DELIVERY

Send this Coupon and we'll pay all taxes
Expires: April 30, 1995

To order: Send cheque or money order for $19.95 plus $4.95 S&H to : **BRONZESILVER**, 48 Jackson Rd., Suite 3 Dartmouth, NS B3A 4A3

Quality Products

Printed by Specialists

FULL - COLOR POST CARDS

100% Satisfaction Guaranteed

Recycled Paper/Soy Ink

Affordable Prices

Fast Turnaround

Mitchell Graphics, Inc.

For FREE samples and prices
call 1-800-583-9401

CERF
THE CRAFT EMERGENCY RELIEF FUND

***What* is CERF?**

The Craft Emergency Relief Fund is a non-profit tax exempt foundation which provides immediate support to professional craftspeople suffering career threatening emergencies such as fire, theft, illness and natural disaster. CERF is the only organization of its kind in the United States. Interest free "loans" and other services are available to enable craft artists to continue their work. In our first four years, 90 "loans" have been made to craftspeople in 28 states and the U.S. Virgin Islands.

***Who* Can Apply?**

Professional Craftspeople--meaning those whose primary source of income for at least the past year and at the time of application, results from their personal production and sale of functional/decorative handcrafted objects.

***Who* Funds CERF?**

Funds to support CERF's work come from craftspeople, craft fair producers, store and gallery owners, suppliers, collectors, foundations and the National Endowment for the Arts.

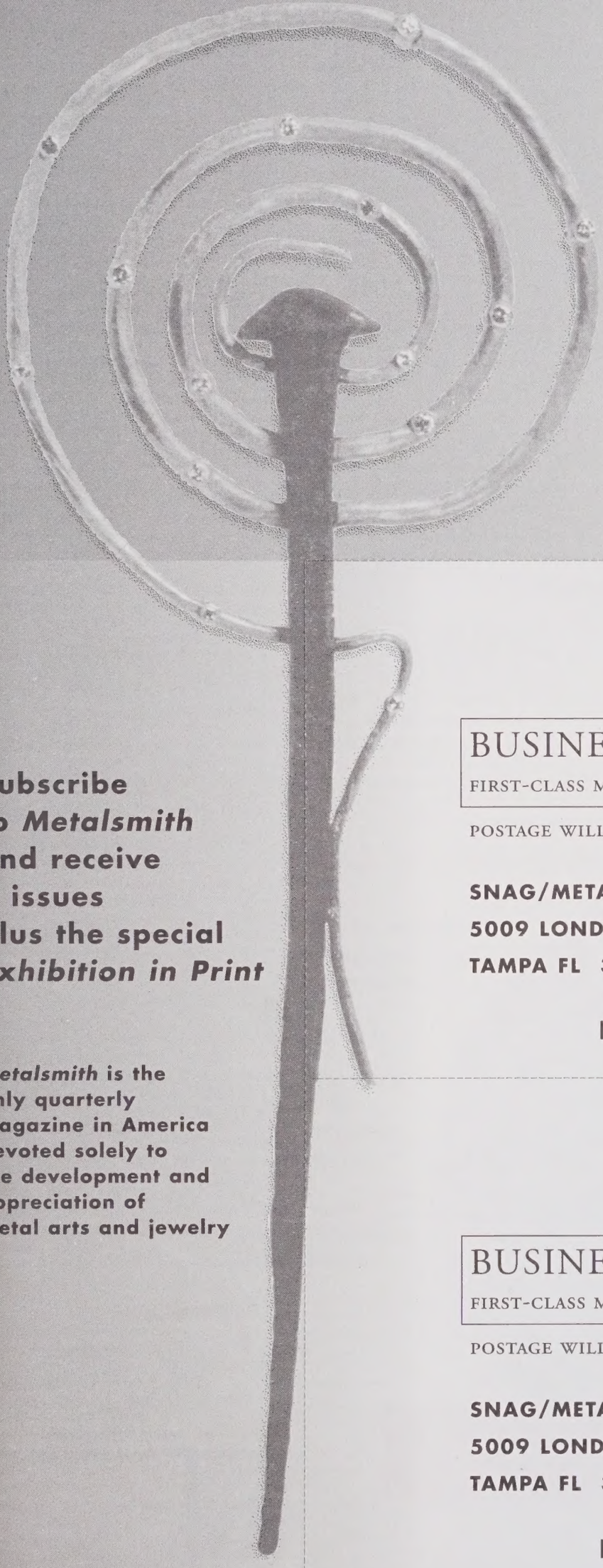
Yes, I want to help CERF.
Your donation will sustain our endowment and build our yearly loan fund.

Yes, I am an interested Craftsperson.

Write or call for information and guidelines.

CERF
245 Main St.
Northampton, MA 01060 -- 413-586-5898

Metalsmith



Subscribe to *Metalsmith* and receive 4 issues plus the special *Exhibition in Print*

***Metalsmith* is the only quarterly magazine in America devoted solely to the development and appreciation of metal arts and jewelry**

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO.8196 TAMPA, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SNAG/METALSMITH
5009 LONDONDERRY DRIVE
TAMPA FL 33647-9910

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO.8196 TAMPA, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SNAG/METALSMITH
5009 LONDONDERRY DRIVE
TAMPA FL 33647-9910

subscription

$26

Please enter my subscription to Metalsmith

U.S. Subscriptions

- ☐ $26, 1 YEAR (4 issues)
- ☐ $48, 2 YEAR (8 issues)
- ☐ $69, 3 YEAR (12 issues)

Foreign Subscriptions

- ☐ $38, 1 YEAR (4 issues)
- ☐ $72, 2 YEAR (8 issues)
- ☐ $105, 3 YEAR (12 issues)

Canadian Subscriptions

- ☐ $34, 1 YEAR (4 issues)
- ☐ $54, 2 YEAR (8 issues)
- ☐ $93, 3 YEAR (12 issues)

☐ NEW ☐ RENEWAL

☐ CHECK ENCLOSED
☐ PLEASE BILL ME

☐ CHARGE TO VISA
☐ CHARGE TO MASTERCARD

CHARGE CARD NUMBER _____ EXP DATE _____

DAY TELEPHONE (required if charged) _____ - _____ - _____ SIGNATURE _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____ - _____

PLEASE TELL US WHERE YOU GOT THIS CARD

☐ FRIEND ☐ WORK ☐ NEWSSTAND ☐ SCHOOL

Please enter my subscription to Metalsmith

U.S. Subscriptions

- ☐ $26, 1 YEAR (4 issues)
- ☐ $48, 2 YEAR (8 issues)
- ☐ $69, 3 YEAR (12 issues)

Foreign Subscriptions

- ☐ $38, 1 YEAR (4 issues)
- ☐ $72, 2 YEAR (8 issues)
- ☐ $105, 3 YEAR (12 issues)

Canadian Subscriptions

- ☐ $34, 1 YEAR (4 issues)
- ☐ $54, 2 YEAR (8 issues)
- ☐ $93, 3 YEAR (12 issues)

☐ NEW ☐ RENEWAL

☐ CHECK ENCLOSED
☐ PLEASE BILL ME

☐ CHARGE TO VISA
☐ CHARGE TO MASTERCARD

CHARGE CARD NUMBER _____ EXP DATE _____

DAY TELEPHONE (required if charged) _____ - _____ - _____ SIGNATURE _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____ - _____

PLEASE TELL US WHERE YOU GOT THIS CARD

☐ FRIEND ☐ WORK ☐ NEWSSTAND ☐ SCHOOL

Membership in the Society of North American Goldsmiths (SNAG) includes:

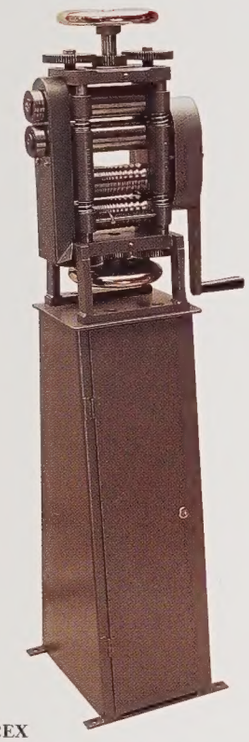
- **a subscription to *Metalsmith***
- **the *Exhibition in Print Special Issue***
- **6 issues of *SNAG News***
- **a directory of members**
- **access to the SNAG Audio-Visual Service, Discount Book Service**
- **discounted rates at annual conference**

	U.S.	Canadian	Foreign
General	$55	$65	$68
Student	$40	$50	$53

To request an informative brochure or to enroll, call (813) 977-5326 or write to SNAG, 5009 Londonderry Drive, Tampa, FL 33647.

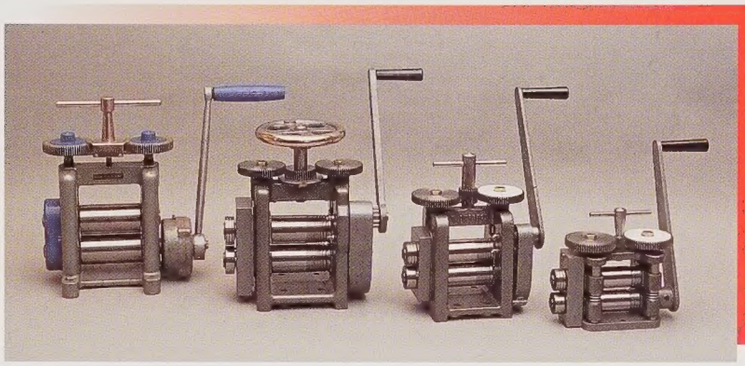
SNAG

Rolling Mill Specialist
Walzmaschinen Spezialist
Laminataio Specialista



D2EX
With stand 128.115
Without stand 128.116

Special Sale
Romanian 130mm Combo or Flat mill. Well made machine based on popular Italian Design. Call for current prices.



Combo 128.105 Flat 128.106 | Combo 128.118 Flat 128.119 | Combo 128.108 Flat 128.109 | Combo 128.110 Flat 128.111

No matter how you say it, Otto Frei & Jules Borel Company has specialized in the sale and service of Rolling Mills for years. From our exclusive two year warranty to our generous trade-in program, we strive to be your source for quality rolling mills from around the world.
We are currently featuring Durston rolling mills. Prices start at $395.00
Before you buy a mill give us a call. Our prices are very competitive.

To Order Call

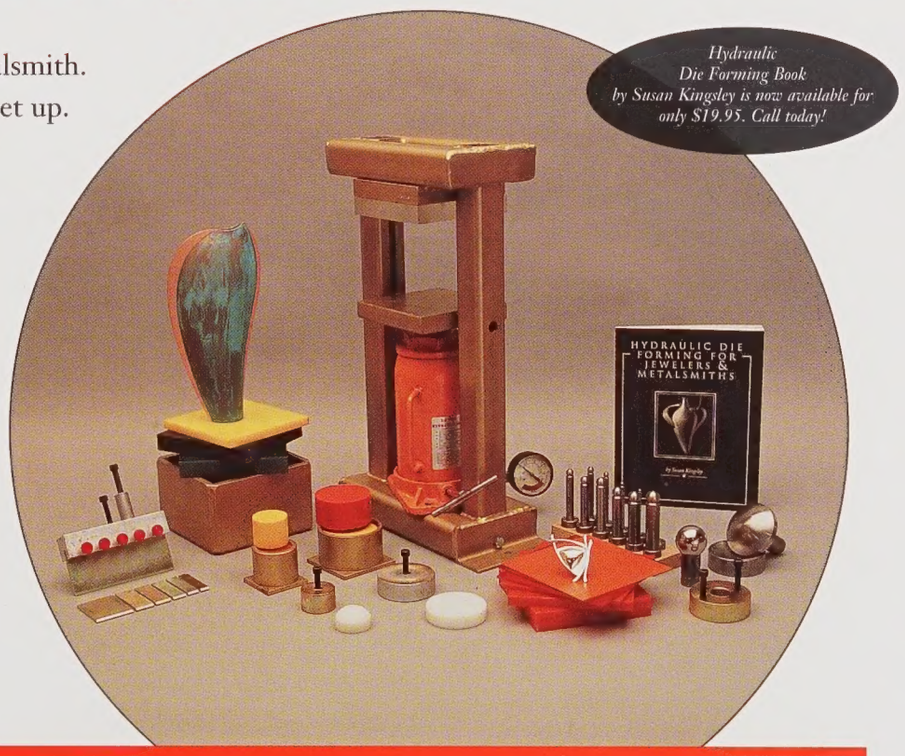
800.772.3456 *phone*
800.900.FREI(3734) *fax*

OTTO JULES
FREI&BOREL
QUALITY JEWELRY SUPPLIES FOR GENERATIONS

P.O. Box 796
126 Second Street
Oakland, CA 94604

The Bonny Doon Hydraulic Die Forming Press

A system designed specifically for the metalsmith.
Safe... bolt-on tooling prevents dangerous set up.
Control... pressure gauge enables exquisite repeatable results.
Ready to use... take out of box, bolt to bench, start working.
Unique... able to achieve results not possible with any other technique.
Portable... frame weighs only 60 pounds.
Compact... 6" x 15" x 22-1/4" tall, can fit in even the smallest studio.
Tooling... a full complement of accessories for: embossing, stamping, forging, raising, blanking, bending, deep draw forming, fold forming.
Prices start at $545.00


Hydraulic Die Forming Book by Susan Kingsley is now available for only $19.95. Call today!
HYDRAULIC DIE FORMING FOR JEWELERS & METALSMITHS

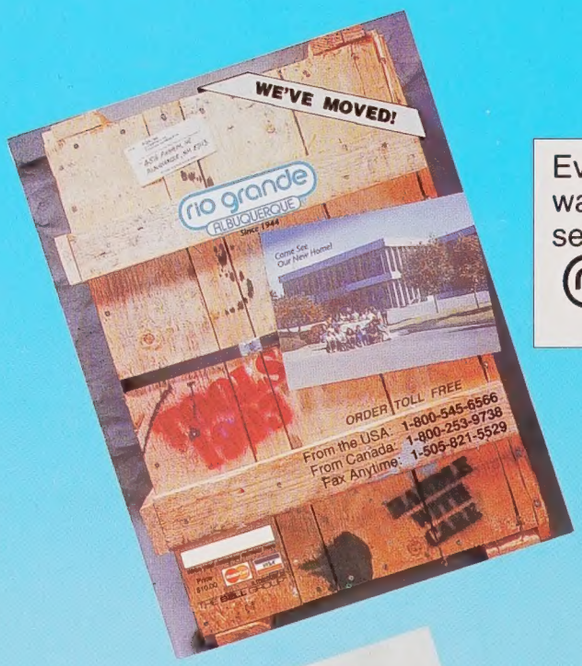
Copper Vessel Courtesy Marcus Amshoff, Silver Brooch Courtesy Silvia Youell

OTTO JULES
FREI&BOREL
QUALITY JEWELRY SUPPLIES FOR GENERATIONS

P.O. Box 796
126 Second Street
Oakland, CA 94604

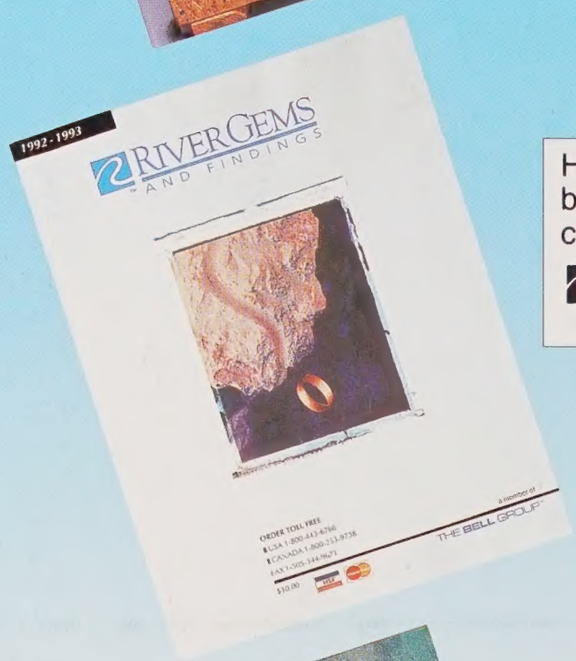
To order or for our complete brochure call: **800.772.3456** *phone*
800.900.FREI(3734) *fax*

IF YOU'RE A JEWELER, THESE ARE THE BEST WISH BOOKS IN THE WORLD



Every conceivable tool and piece of equipment a jeweler could want. Over 325 pages. Full-color catalog. To get your copy, just send $10.00 to:

rio grande ALBUQUERQUE®
Rio Grande Albuquerque
4516 Anaheim Ave. NE, Albuquerque, NM 87113



Huge, 500 page full-color catalog chocked full of findings, beads, chains, stones, and metal for fabricating. To get your copy, just send $10.00 to:

RIVER GEMS AND FINDINGS
River Gems & Findings
6901 Washington NE, Albuquerque, NM 87109

Where to find unusual, creative and innovative display and packaging materials worthy of your work. Send $5.00 for your 150 page full-color catalog to:

Bluewater℠
DISPLAY & PACKAGING
Bluewater Display & Packaging
4432 Anaheim Ave. NE, Albuquerque, NM 87113

members of
THE **BELL** GROUP℠

©1993 The Bell Group, Inc.
All Rights Reserved